

NOTES
OF
Addison (E. C. Series)

WITH
Life, Introduction & Criticisms

BY
Prof. S. Wilson.

AUTHOR OF "EVANGILINE" WITH NOTES : NOTES ON
ROSEBERRY'S PITT : MACAULAY'S HORATIUS :
GOLDSMITH'S DESERTED VILLAGE WITH
NOTES : NOTES ON HEROES,
MASTERMAN READY.

Published by:

MAJUMDARA & Co.
11 College Street, Calcutta.

1898.

Price One Rupee and Eight annas only.

INTRODUCTION.

Q. 1. Write a short Life of Addison?

A. ADDISON, JOSEPH—(Poet and Essayist.) Son of Lancelot Addison, an Oxford divine, (born at Milston, Wiltshire, 1672, died at Holland House, 1719.) He was sent early to the Charterhouse, a school in London, where he contracted a friendship with Richard Steele. In 1687, he entered Queen's College, Oxford, but was afterwards admitted to Magdalen College, and took his M. A. degree in 1693, even then being eminent for his Latin poetry. At the age of 22, he addressed some verses to Dryden in English and wrote the arguments to several books of Dryden's Translation of Virgil. In 1699, he was granted a pension of 300*£*s. a year, by Lord Somers to enable him to travel. He travelled through France and Italy, and while on his tour, he addressed his "Letter to Lord Halifax," one of his best poetical pieces. On his return to England, he found his party, the Whigs, out of power, but in 1702, he was introduced to Lord Godolphin, the Tory Prime Minister, and on his writing the "Campaign," a poetical ode in celebration of the Battle of Blenheim, he was nominated Commissioner of Appeals. He accompanied Lord Halifax, in 1704, to Hanover, and soon after, was made Under Secretary of State. About this time, he produced "Rosamond" against the prevalent rage for the Italian Opera. He next accompanied the Marquis of Wharton to Ireland as his Secretary, and was made Keeper of the Records in Ireland. It was at this time, that Steele originated "The Tatler," and Addison was asked to contribute papers to it, which he liberally responded to. "The Tatler" soon after merged into "The Spectator," to which Addison contributed many papers, which are distinguished by one or other of the letters forming the name Clio. In 1713, Addison's "Cato" appeared, which was the only tragedy he attempted. Soon after the publication of "Cato," the "Guardian" appeared, and Addison wrote several papers for it which may be recognised by the mark G. G. His marriage with the Countess dowager of Warwick, to whose son he had been tutor, took place in 1716, but the marriage proved unhappy. In 1713, he was appointed Secretary of State, but he soon after resigned, retiring on a pension of 1,500*£*s. a year. He employed his retirement in writing a "Defence of the Christian Religion," but his death which took place in 1719, prevented his finishing it.

Q. 2. What is Dr. Johnson's estimation of Addison?

A. Dr. Johnson said:—"Addison's sentences have neither studied amplitude, nor affected brevity; his periods though not"

diligently rounded, are valuable and easy. *Whoever wishes to attain an English Style, familiar, but not coarse, and elegant, but not ostentatious, must give his days and nights to the study of Addison.*"

Q. 3. What is Macaulay's estimation of Addison?

A. Macaulay says:—"Never, not even by Dryden, not even by Temple, had the English language been written with such sweetness, grace and facility. But this was the smallest part of Addison's praise. As a moral Satirist, he stands unrivalled. In wit, properly so called, he was not inferior to Cowley or Butler. We own that Addison's humour is, in our opinion, of a more delicious flavour than the humour of either Swift or Voltaire."

"Addison's writings rest on the solid basis of real excellence, in moral tendency as well as in literary merit; vice and folly are satirised, virtue and decorum are rendered attractive; and while polished diction and Attic wit abound, the purest Ethics are inculcated."

Q. 4. Write a short History of the Spectator?

A. In March 1711, the *Spectator* was started by Steele. It grew out of the *Tatler*. Addison, Swift, Barkeley, Budgell and others were its chief contributors. It was published daily, and after reaching 555 numbers was discontinued for a short time, after which it was resumed in 1714 and extended to about 80 numbers more. Addison's contributions amounted to nearly one-half of the total number of the papers in the *Spectator* and were signed with one of the letters composing the word *Clio*. The essays published every Friday and Saturday were chiefly devoted to literary and religious subjects respectively. Dunton's *Athenian Gazette* afterwards framed *Athenian Mercury* (1690) suggested the idea of the *Spectator*.

The *Spectator* aimed at the improvement of the state, the manners, and morals of the society. The method employed was good sense and good taste combined with gentle irony.

Q. 5. What was the State of English society at the Restoration and its effect on the literature of the age?

A. During the Commonwealth the Puritan Government forced everybody to appear good, whether he was really good or bad. All kinds of amusements were considered sinful and prohibited. Even dancing, bell-ringing, the chase, and wrestling were prohibited by the Parliament. The theatres and the gambling-houses were closed. With the return of the pleasure-loving Charles II. to the English throne, all restraints were removed, and the people plunged headlong into all sorts of unbridled pleasures and wickedness. Mr. Reid says: "Immorality was a thing men

boasted of ; they took a party-pride in vice. The wars had demoralised the people by breaking up the habits and regularity of domestic life. Households were destroyed, and their proprietors found a residence in taverns. Often beggared by the wars the sufferers were driven to steep their thirsty grief in wine." Clever writers befuddled the good and lauded the wicked to the skies to eke out a living. They pondered to the insatiable folly and vitiated tastes that prevailed among the noblemen. "Every pure and noble sentiment, every generous emotion, every lofty thought became a jest. The dramatists wrote the most immoral plays. In short the literature of the period was clever, indeed, and very entertaining but earthly, sensual and devilish."

Q. 6. What is the Secret of Addison's success ?

A. Addison's success was mainly due to the change in the tone of the English society and indeed of the English literature. This change was first inaugurated by Jeremy Collier's famous attack against the profanity and immorality of the English stage and was afterwards carried on by Clarendon, Sir William Temple and others. Mr. Airy observes that his lines in praise of Dryden were an indirect cause of his success ; because it was Dryden who through his friend Congreve introduced Addison to Lord Somers.

Q. 7. Give your estimate of Addison as a writer of fiction.

A. Addison as a writer of fiction deserves a high place. His predecessors Sir Philips Sydney wrote *Arcadia* and Sir Thomas More *Utopia* ; but they were romantic or philosophical. Addison was the first who delineated the passions, characters and incidents of real life. "The immense fertility of invention displayed in these charming papers, the variety of their subjects, and the singular felicity of their treatment mark him out as a great writer of prose fiction."

Q. 8. Delineate a few important characters in the Spectator.

A. The several characters which Addison has depicted in his papers show great delicate observation of nature. *Sir Andrew Free-port* is an exact photograph of the English merchant, *Captain Sentry* of the soldier, *Will Honeycomb* of the men of fashion and pleasure, and *Sir Roger de Coverley* of the old-fashioned country-gentlemen of those days. "The account of Sir Roger's visit to London, of his conduct at the club, of his expedition by water to Westminster Abbey, of his remarks on the states and curiosities he sees there, is the perfection of tender, delicate, loving humour.

"We should look in vain in the pages of Fielding, of Scott, or of George Eliot, for a more perfect sketch of character than that of Sir Roger de Coverley. And the minor personages are little less delicately and naturally drawn. There is the Bachelor of the Inner-Temple, "an excellent critick," to whom "the time

of the play is his hour of business ;" Sir Andrew Fraeport, the typical merchant ; Captain Sentry, "a gentleman of great courage, good understanding, but invincible modesty ;" Will Honeycomb, "an honest, worthy man where women are not concerned ;" the clergyman, who has ceased to have "interests in this world, as one who is hastening to the object of all his wishes, and conceives hope from his decays and infirmities." "These are my ordinary companions," says the Spectator, "whom we soon learn to know very well too."

Q. 9. What is the state of English society and literature in Addison's times ?

A "The time of Addison was a period when literary state was at its lowest ebb among the middle and fashionable classes of England. The amusements, when not merely frivolous, were either immoral or brutal. Gambling, even among women, was frightfully prevalent ; and the sports of the men were marked with a general stamp of cruelty and of an indulgence in drunkenness which could be well called villainous. In such a state of things intellectual pleasures and acquirements were regarded either with wonder or contempt. The fops and fine ladies actually prided themselves on their ignorance of spelling, and any allusion to books was scouted as pedantry. Such was the disease which Addison desired to cure with the doses of good sense, good taste and pleasing morality."

Q. 10. Compare Addison with Steele.

A. Addison was reserved, calm, prudent, frugal, gentle and very fond of books. Steele was garrulous, vivacious, capricious, extravagant and mischievous. Steele lacked the refined ideas of Addison.

"Steele seems to have gone into his closet chiefly to set down what he observed out of doors. Addison seems to have spent most of his time in his study and to have spun out and wire-drawn the hints which he borrowed from Steele, or took from nature, to the utmost. I am far from wishing to depreciate Addison's talents, but I am anxious to do justice to Steele, who was, I think, upon the whole, a less artificial and more original writer. The humorous descriptions of Steele resemble loose sketches or fragments of a comedy ; those of Addison are rather comments or ingenious paraphrases on the genuine text. Several of the incidents related by Steele have never been surpassed in the heart-rending pathos of private distress. Addison's moral essays are exquisitely beautiful and quite happy. His critical essays are not so good. I prefer Steele's occasional selection of beautiful poetical passages, without any affectation of analysing their beauties, to Addison's finer-spun theories."—HAZLITT, *On the Periodical Essayists*.

Q. 11. What is Thackeray's estimate of Addison?

A. "It is as a *Tatler* of small talk and a *Spectator* of mankind, that we cherish and love him (Addison), and owe as much pleasure to him as to any human being that ever wrote. He came the gentle satirist, who hit no unfair blow; the kind judge who castigated only in smiling. While Swift went about, hanging and ruthless—a literary Jeffrys—in Addison's kind court only minor cases were tried; only peccadilloes and small sins against society; only a dangerous libertinism in tuckers and hoops; or a nuisance in the abuses of beaux's canes and snuff-boxes. Addison wrote his papers as gaily as if he was going out for a holiday.

When Steele's *Tatler* first began his prattle, Addison then in Ireland, caught at his friend's notion, poure in paper after paper, and contributed the stores of his mind, the sweet fruits of his reading, the delightful gleanings of his daily observation, with a wonderful profusion, and as it seemed, an almost endless fecundity. He was six-and-thirty years old: full and ripe.

He does not go very deep. There are no tracts of suffering in his writing. He was so good, so honest, so healthy, so cheerfully selfish, if I may use the word. There is no deep sentiment. His writings do not show insight into or reverence for, the love of women. He sees only the public life of women. He was one of the most resolute clubmen of his day."

Q. 12 Compare Addison's essays with those of Lamb.

A. Addison's papers possess the same grace and strength of originality as those of Lamb, the essays of the latter resemble Addison's papers in the diction which is natural and idiomatic, even to carelessness.

They are equally faithful to the truth of nature; and in this alone they differ remarkably—that the sketches of Elia reflect the stamp and impress of the writer's own character whereas in all those of Addison the personal peculiarities of the delineator are nearly quiescent. Sir Roger or Will Wimble are slightly and amiably eccentric but the *Spectator* in describing them takes the station of an ordinary observer.

Q. 13 What are Addison's merits and defects?

A. Addison's chief merits are good sense and useful morality, admirable vein of humour, simplicity and purity of language, perspicuity; smooth and melodious construction, and harmonious power of description and painting. His chief defects are want of precision and strength, inaccuracy and redundancy of expression, want of method and reasoning, and occasional obscurity, looseness of connection with sentences.

Q. 14. Compare Addison with Swift?

A. The general desire for reform is not more clearly to be

seen in Acts of Parliament than in the works of Swift and Addison. The earlier part of the century was marked by a strong realization of evil, and by a constantly growing inclination to suppress it. The first condition is illustrated by the fierce satire of "Gulliver's Travels;" the second, by the earnest admonitions of the "Spectator." The two great authors make a striking contrast: Swift, misanthropic, miserable, bitter: Addison, happy, loving mankind, admired alike by ally and opponent. Swift, dying mad; Addison, calm, conscious, employing his last moments to ask pardon of one he had offended. The same contrast is in their works. Swift dwelt and gloated on the evil about him, exposed it in more than its own deformity, and left his reader to reflect on his own degradation. Addison, to whom that evil was almost equally apparent, but who turned from its contemplation with horror, exerted all his talents to correct it. "The great and only end of these speculations," he tells the reader of the *Spectator*, "is to banish vice and ignorance out of the territories of Great Britain."

f Q. 15. What great service did Addison do to his countrymen?

A. With solemn reproof and delicate raillery, Addison urged women to lay aside coarseness and folly, and preached against the licentiousness, swearing, gambling, duelling, and drunkenness of the men. He attacked with both argument and ridicule the idea so prevalent since the Restoration, that vice was necessarily associated with pleasure and elegance, virtue with Puritanism and vulgarity. To teach people to be witty without being indecent, gay without being vicious, such was the object of Addison. As M. Taine says, he made morality fashionable. To do this he exposed the folly and ugliness of vice. But he did more. He held up to the public view characters who exemplified his teachings, and were calculated to attract imitation. In the creation and delineation of these characters he unconsciously began the English novel.

Q. 16. Why does Addison deserve a place in the front rank of writers of fiction? In what way has he described Sir Roger de Coverley?

A. Addison's knowledge of human nature, and his skill in delineating it in single touches place him in the front rank of writers of fiction, notwithstanding the limit of his contributions to this department of literature. In a few words we are made to see and know the Quaker who reproves the insolent captain on the stage-coach: "Thy mirth, friend, savoureth of folly; thou art a person of a light mind; thy drum is a type of thee, it soundeth because it is empty." There is nothing wanting to the reader's perfect acquaintance with Will Wimble, the poor relation. "All who know Worcestershire," says the *Spectator*, "are very well acquainted with the parts and merits of Sir Roger." His fame has spread

from Worcestershire throughout the English speaking world, where he has been loved and admired for more than a hundred and fifty years. Sir Roger de Coverley is not to be described by any pen but that of Addison. He exhibits, joined to a perfect simplicity, the qualities of a just, honest, useful man, and delightful companion. Our acquaintance with him is a personal one. We know how he appears at his country-house surrounded by admiring tenants and servants, and how he occupies himself in London, and whom he meets there. We know his ancestry, the extent and management of his estate, his long standing love-affair with the beautiful widow, all his thoughts, opinions, and surroundings. All who read about Sir Roger remember him with affection. Addison dwelt with tenderness on every detail regarding him, and finally described Sir Roger's death to prevent any less reverential pen from trifling with his hero.

Q. 17. When was the novel begun?

A. Previous to the publication of the papers of the *Spectator* relating to Sir Roger de Coverley, there had been no attempt at what is a necessary constituent of the modern novel—the study of character. There had been the romance and the allegory; there had been the short love story; but with Addison, nature becomes the subject of fiction, and the novel is begun.

Q. 18. Criticize Addison's papers on the *Pleasures of the Imagination*.

A. Mr. Dugald Stewart very beautifully calls Addison the English Fenelon. Addison published several ingenious papers in *The Spectator*, on the pleasures of the imagination, and was the first, we believe, who referred them to the specific sources of beauty, sublimity, and novelty. He did not enter much, however, into the metaphysical discussion of the nature of beauty itself. Soon after his time, the application of philosophy, to what he called the pleasures of imagination, became a favourite pursuit in the several countries of Europe. In Great Britain, it was cultivated by a long succession of ingenious writers, of whom some, and these the greatest men of their age, are in this province the disciples of Addison. On a subject of a very different nature, the two hundred and eighty-seventh Number of the *Spectator* may be recommended to the perusal of those who doubt the vigour and the originality of Addison's understanding.

Q. 19. Mention the names of Addison's works, with the dates of their publication.

A. PROSE.

Essay on the Georgics (prefixed to Dryden's 'Virgil')...	1697
Remarks of Several Parts of Italy etc	1705

'The Tatler,' Contributions to	1709-11
'The Spectator,' ,, (1st series, seven vols.) ...	1711-12
'The Guardian,' ,,	1713
'The Spectator,' ,, (2nd series, one vol.) ...	1714
'The Freeholder' ,,	1715-16
'The Old Whig,' ,,	1719
Dialogues on Medals (posthumous) . . .	1721

POETRY AND DRAMA.

Verses addressed to Dryden	1693
Account of the Most eminent English Poets ...	1694
Translation of the greater part of the Fourth Georgic ..	1694
A Poem to his Majesty (William III.) ; with a Rhythmic Introduction to Lord Somers	1695
Letters from Italy to Lord Halifax	1701
The Campaign	1705
Rosamond (an opera)	1707
Hymns . The Traveller's, and The Retrospect ...	1711
Cato	1713
The Drummer (a comedy)	1716

Q. 20. Give Mr. Shaw's remarks upon Addison?

A. "Of the works of this admirable man and excellent writer (Addison), it is the prose portion which gives him the tight to the every high place he holds in the English literature of the eighteenth century; and among the prose works; almost exclusively those Essays which he contributed to the *Tatler*, *Spectator*, and *Guardian*. The immense fertility of invention displayed in these charming papers, the variety of their subjects, and the singular felicity of their treatment, will ever place them among the master-prices of fiction and of criticism. The variety of them is indeed extraordinary; and though we know that the primary hints for some of them may have been given by Swift, yet enough, and more than enough, remains to testify to the richness and inventiveness of Addison's own genius. These papers are of all kinds: sometimes we have an apologue like the *Vision of Mirza*, sometimes the *Transmigrations* of the Monkey, or the judgment of women in Hades; at other times we have calm and yet fervent religious musings on the starry heavens or in Westminster Abbey; then a playful mock criticism or a description of Mr. Penkethman, the Puppet-show, or the Opera; then a noble appreciation of the half-neglected grandeur of Milton, or the rude, energetic splendour of the old ballad of Chevy Chase. Nothing is too high, nothing too low, to furnish matter for amusing and yet profitable reflection: from the patched and cherry-coloured ribbon of the ladies, to the loftiest principles of morality and religion, everything is treated with appropriate yet unforced appositeness. Addison was long held up as the finest model of elegant yet idiomatic English prose;

and, even now, when a more lively, vigorous, and coloured style has supplanted the neat and somewhat prim correctness of the eighteenth century, the student will find in Addison some qualities that never can become obsolete—a never-failing clearness and limpidity of expression, and a singular appropriateness between the language and the thought. Like the *Pyrrha* of Horace, the style of this author is *simplex munditiis*."

Q. 21. What is your estimate of Addison as a writer and satirist?

A. Compared with Tillotson, Addison is the most charming man possible: compared to Montesquieu, he is only half polished. His converse is hardly sparkling enough; the quick movement, the easy change of tone, the facile smile, readily dropped and readily resumed, are hardly visible. He drags on in long as too uniform phrases; his periods are too square; we might call a load of useless words. He tells us what he is going to say; he marks divisions and sub-divisions; he quotes Latin, even Greek; he displays and protracts without end the serviceable and sticky plaster of his morality. He has no fear of being wearisome. This is not a point of fear amongst Englishmen.

"When phlegm is united to gentleness, as in Addison, it is as agreeable as it is piquant. We are charmed to meet a lively man; who is yet master of himself. We are astonished to see these contrary qualities together. Each heightens and modifies the other. We are repelled by venomous bitterness, as in Swift, or by continuous buffoonery, as in Voltaire. We rejoice altogether in the rare union, which for the first time combines serious bearing and good humour. To rail at a vice, Addison becomes a mathematician, and economist, a padent, an apothecary. Special terms amuse him. He sets up a court to judge crinolines, and condemns petticoats in technical formulas. He teaches how to handle a fan as if he were teaching to prime and load muskets."

Q. 22. Compare Addison with Swift and Voltaire, as satirists?

A. "The three most eminent masters of the art of ridicule, during the eighteenth century, Addison, Swift and Voltaire. Which of the three had the greatest power of moving laughter may be questioned. But each of them, within his own domain was supreme. Voltaire is the prince of buffoons. His merriment is without disguise or restraint. He gambols; he grins; he shakes his sides; he points the finger; he turns up the nose; he shoots out the tongue. The manner of Swift is the very opposite to this. He moves laughter, but never joins in it. He appears in his works such as he appeared in society. The manner of Addison is as remote from that of Swift as from that of Voltaire. He neither laughs out like the French wit, nor, like the Irish wit, throws a double

portion of severity into his countenance while laughing inwardly ; but preserves a look peculiarly his own, a look of demure serenity, disturbed only by an arch sparkle of the eye, an almost imperceptible curl of the lip. His tone is never that either of a Jack Pudding or of a Cynic. It is that of a gentleman, in whom the quickest sense of the ridiculous is constantly tempered by good nature and good breeding. But that which chiefly distinguishes Addison from Swift, from Voltaire, from almost all the other great masters of ridicule, is the grace, the nobleness, the moral purity, which we find even in his merriment. The mirth of Swift is the mirth of Mephistophiles; the mirth of Voltaire is the mirth of Puck."

Q. 23. Give your estimate of Steele as a writer.

A. "The great charm of Steele's writing is its naturalness. He wrote so quickly and carelessly, that he was forced to make the reader his confidant, and had not the time to deceive him. He had a small share of book-learning, but a vast acquaintance with the world. He had known men and taverns. He had lived with gownsmen, with troopers, with gentlemen ushers of the court, with men and women of fashion, and with the frequenters of all the clubs and coffee-houses in the town. He was not of those lonely ones of the earth whose greatness obliged them to be solitary ; on the contrary, he was admired, I think, more than any man who ever wrote, and full of hearty applause and sympathy, wins upon you by calling you to share his delight and good humour. He has a relish for goodness and beauty wherever he meets it. He admired Shakespeare affectionately, and more than any man of his time ; and, according to his generous expansive nature, called upon all his company to like what he liked himself. He did not damn with faint praise."

"I owe this acknowledgment to a writer who has so often put me in good humour with myself, and every thing about me, when few things else could."

Addison's humour was equable ; Steele's fitful. Steele's conception of woman was far higher than Addison's.

Q. 24. What are the characteristics of the so called Augustan Era of English Literature.

A. The period of twelve years, which compose the reign of Queen Anne (1702-14), was, indeed, commonly styled the *Augustan Era of English Literature*, on account of its supposed resemblance in intellectual opulence to the reign of the Emperor Augustus. This opinion has not been followed or confirmed in the present age, excepting perhaps in the case of Addison, whose *Essays* are characterized by genius as well as exquisite taste and fancy. Pope also maintains his ground. The praise due to good sense, and a correct and polished style is allowed to the prose writers ;

and that due to a felicity in painting artificial life, and reasoning in verse, is awarded to the poets ; but the writings of the times preceding the Restoration, and those of our own day, are more original, both in style and in thought, more imaginative, and more sentimental. Jeffrey states the prevailing sentiment or feeling on this subject in the following sentences: 'Speaking generally of that generation of authors, it may be said that, as poets they had no force or greatness of fancy, no pathos and no enthusiasm, and, as philosophers, no comprehensiveness, depth, or originality. They are sagacious, no doubt, neat, clear, and reasonable ; but for the most part, cold, timid, and superficial.' The same critic represents it as their chief praise that they corrected the indecency, and polished the pleasantry and sarcasm of the vicious school introduced at the Restoration. 'Writing,' he continues, 'with infinite good sense, and great grace and vivacity, and above all, writing for the first time in a tone that was peculiar to the upper ranks of society, and upon subjects that were almost exclusively interesting to them, they naturally figured as the most accomplished, and perfect writers which the world had ever seen, and made the wild, luxuriant, and humble sweetness of our earlier authors appear rude and untutored in the comparison.'

Q. 25. Characterize Addison as a man.

A. Faction itself could not deny that Addison had, through all changes of fortune, been strictly faithful to his early friends ; that his integrity was without stain ; that his whole deportment indicated a fine sense of the becoming ; that, in the utmost heat of controversy, his zeal was tempered by a regard for truth, humanity and social decorum ; that outrage could ever provoke him to retaliation unworthy of a christian and gentleman ; and that his only faults were a too sensitive delicacy, and a modesty which amounted to bashfulness.

Q. 26. What was the name of the paper that suggested the idea of the *Tatler* and *The Spectator* to their authors? What do you know of this paper?

A. In 1690 Dunton published his *Athenian Gazette*, the name of which he afterwards altered to the *Athenian Mercury*. The object of this paper was to answer questions put to the editor by the public. These were of all kinds on religion, casuistry, love, literature, and manners. There can be no doubt that the quaint humours the *Athenian Mercury* originated gave the first hint to the inventors of the *Tatler* and the *Spectator*.

Q. 27. What was the aim of the *Spectator* ?

A. The aim of the *Spectator* was to establish a rational standard of conduct in morals, manners, art, and literature.

Q. 28. How many numbers of the *Spectator* were written

by Addison and Steele respectively? By what initials were the papers, contributed by Addison, distinguished? What is the signification of the initials?

A. Addison's own papers were 274 in number, as against 236 contributed by Steele. They were, as a rule, signed with one of the four letters C. L. I. O., either because, as Tickell seems to hint in his *Elegy*, they composed the name of one of the Muses, or, as later scholars have conjectured, because they were respectively written from four different localities, *viz.* Chelsea, London, Islington, and the Office. *A*

Q. 29. Was Addison good a critic?

A. In his capacity of critic Addison has been variously judged, and, it may be added, generally undervalued. We find that Johnson's contemporaries were reluctant to allow him (Addison) the name of critic. According to the great Doctor, Addison's criticism is only 'tentative and experimental.' Macaulay had a very low opinion of Addison's critical papers. The end of criticism is surely to produce a habit of reasoning rightly on matters of taste and imagination; and, with the exception of Sir Joshua Reynolds, no English critic has accomplished more in this direction than Addison. Nothing can be more just and discriminating than his papers on the difference between true and false wit. His criticisms on Tragedy did much to banish the tumid extravagance of the romantic style. His papers on Milton achieved the triumph of making a practically unknown poem one of the most popular classics in the language, and he was more than half a century before his age in his appreciation of the English ballads.

Q. 30. What is the Essence of Addison's humour?

A. The essence of Addison's humour is irony.

Q. 31. State what do you know of the circulation of the Spectator.

"At the beginning of March 1711," says Lord Macaulay, "appeared the first of an incomparable series of papers, containing observations on life and literature, by an imaginary spectator. The plan of the Spectator must be allowed to be both original and eminently happy. Every valuable essay in the series may be read with pleasure separately; yet the five or six hundred essays form a whole, and the whole has the interest of a novel. He is entitled to be considered, not only the greatest of the English essayists, but as the forerunner of the great English novelists. We say this of Addison alone; for Addison is the Spectator. About three-sevenths of the work are his; and it is no exaggeration to say, that his worst essay is as good as the best essay of any of his coadjutors. His best essays approach near to absolute perfection; nor is their excellence more wonderful than their variety. The

number of copies daily distributed was at first 3000. It subsequently increased, and had risen to near 4000, when the stamp tax was imposed. That tax was fatal to a crowd of journals. The *Spectator*, however, stood its ground, doubled its price, and though its circulation fell off, still yielded a large revenue, both to the state and to the authors. For particular papers the demand was immense; of some it is said, 20,000 copies were required.

Q. 32. Write a short life of Steele.

A. Sir Richard Steele, a celebrated essayist, whose father, a barrister, acted in the capacity of private secretary to the Duke of Ormond. Richard received his education at the Charter-house, in London, and at Merton College, Oxford, after which he obtained an ensigncy in the Guards. In 1702 he commenced his career as a dramatic writer with the production of his comedy of "The Funeral or Grief à la Mode," which had great success. This play was followed by the "Tender Husband" and the "Lying Lovers;" but his best work was the "Conscious Lovers," acted in 1722. In 1709 he began *The Tatler* a periodical paper, in which he had the assistance of Addison, as he also had in the *Spectator* and *Guardian*; the first commenced in 1711 and the last in 1713. His reputation as a writer procured him the place of Commissioner of the Stamp office, which he resigned on being chosen member for Stockbridge. For writing two pamphlets, called the "Englishman" and the "Crisis," he was soon afterwards expelled from the House of Commons, "which," says Lord Mahon, "was a fierce and most unwarrantable stretch of party violence." After the accession of George I, in 1715, Steele received the honour of knighthood, was appointed surveyor of the stable at Hampton Court, and governor of the royal company of comedians. He was also returned to Parliament for Boroughbridge, in Yorkshire, and made one of the commissioners of the forfeited estates in Scotland. A distinguished critic observes of Sir Richard Steele, that he was a "man of undissembled and extensive benevolence. His works are chaste and manly. He was a stranger to the most distant appearance of envy or malevolence, never jealous of any man's growing reputation, and so far from arrogating any praise to himself from his conjunction with Mr. Addison, that he was the first who desired him to distinguish his papers. His great fault was want of economy; and it has been said of him, "that he was certainly the most agreeable and the most innocent rake that entered the rounds of dissipation." B. at Dublin, 1671; D. near Carmarthen, 1729.

Q. 33. Who made the *Spectator* popular?

A. "The popularity of *The Spectator*, says L'Estrange, "was not a little due to the stronger and more daring genius of Steele. His writing, though not so didactic, or so ripe in style, as that of

Addison, was antithetical, sparkling, and more calculated to "raise a horse."

Q. 34. What was the aim of the *Spectator*?

A. The aim of the "*Spectator*," as defined by Dr. Johnson, was, "to teach the minuter decencies and inferior duties; to regulate the practice of daily conversations; to correct those depravities which are rather ridiculous than criminal, and remove those grievance which, if they produce no lasting calamities, impress hourly vexation." The machinery adopted by the "*Spectator*" to accomplish this object—to soften the harshness of his censures, to disarm the sharpest structures of the smallest offence was a club; the members of which, after the grave taciturn ubiquitous keen, but kindly, "*Spectator*" himself, were representatives of the various classes of society whose faults and absurdities rendered them most in need of pertinent admonition. To the coarse and arrogant country squires of that day, the gentle mentor spoke through Sir Roger de Coverley: no model magistrate, nor self-righteous censor; but a hearty humorous old gentleman one of themselves—with enough of their foibles tastes and prejudices to win their sympathies and charm them into reformation.

Q. 35. Describe the character of Sir Roger?

A. None of the characters were elaborated with so much care—to none was imparted such thorough completeness, as that of Sir Roger de Coverley: between which (to quote the saying of Horace Walpole) and Sir John Falstaff though a wide interval nothing like it exist in literature for truthfulness and finish. Sir Roger's eccentricities do not, as some have written, disturb the consistency of the character: on the contrary they strengthen its individuality. If they be discords, instead of jarring, they enrich the harmony. They are precisely the humours of an honest old bachelor, whose early history had been dashed with the romance of his having been jilted. Sir Roger does nothing and says nothing which might not have been said and done, in his days, by any warm-hearted rustic gentleman who had been irredeemably crossed in love. Indeed, turning thus from Nature to the consummate Art which copies her, it can scarcely be derived that the character owes its immortality to the quaint traits of extravagance which have been stigmatised as blemishes without impairing the efficacy of Sir Roger as a special admonitory example to the country squire of the reign of Queen Anne, his oddities were destined to rivet the interest and excite the affectionate smile of all readers in all time.

Q. 36. What is Addison's estimation of widows?

A. Comp. "A perverse beautiful widow"—*Spectator* p. 2. "You can not imagine what it is have to do with a widow."—*Spectator*, p. 42. "Widows are the most perverse creatures in the

world."—*Spectator*, p. 42.

Q. 37. Describe the last moment of Addison.

A. "The last moments of Addison were perfectly serene. His interview with his son-in-law (the Earl of Warwick) is universally known. 'See,' he said, 'how a Christian can die.' The piety of Addison was, in truth, of a singularly cheerful character. The feeling which predominates in all his devotional writing is gratitude . . . Of the Psalms, his favourite was that which represents the Ruler of all things under the endearing image of a shepherd, whose crook guides the flock safe through gloomy and desolate glens, to meadows well-watered and rich with herbage. On that goodness to which he ascribed all the happiness of his life, he relied in the hour of death with the love that casteth out fear. He died on June 17th, 1719. He had just entered on his forty-eighth year."—Macaulay.

"He was buried in Westminster Abbey, and in recent times a statue was erected to him in Poet's Corner. "It represents him," says Macaulay, "as we can conceive him, clad in his dressing-gown, and freed from his wig, stepping from his parlour at Chelsea into his trim little garden, with the account of the Everlasting Club, or the Loves of Hilpa and Shalum, just finished for the next day's *Spectator*, in his hand. Such a mark of national respect was due to the unsullied statesman, to the accomplished scholar, to the master of pure English eloquence, to the consummate painter of life and manners. It was due, above all, to the great satirist who alone know how to use ridicule without abusing it, who, without inflecting a wound effected a great social reform, and who reconciled wit and virtue after a long and disastrous separation during which wit has been led astray by profligacy, and virtue by fanaticism."—Macaulay.

Q. 38. State Mr. Courthorpe's remarks upon Addison's style.


A. "Addison took features of his style from all his predecessors; he assumes the characters of essayist, moralist, philosopher, and critic, but he blends them all together in his new capacity of journalist. He had accepted the public as his judges, and he writes as if some critical representative of the public were at his elbow putting to the test of reason every sentiment and every expression."

"With so much elaboration of style it is natural that there should be in Addison's essays a disappearance of that egotism which is a characteristic—and a charming one—of Montaigne, his moralizing is natural, for the age require it, but is free from the censoriousness of the preacher; his critical and philosophical papers all assume an intelligence in his reader equal to his own."

"This perfection of breeding in writing is antart which vanishes with the Tatler and Spectator. Other critics, other humourists, have made their mark in English literature, but no second Addison has appeared. Johnson took him for his model so far as to convey lessons of morality to the public by means of periodical essays."

"But he confesses that he addressed his audience in tones of "dictatorial instruction;" and any one who compares the ponderous sententiousness and the elaborate antithesis of the Rambler with the light and rhythmical periods of the Spectator will perceive that the spirit of preaching is gaining ground on the genius of conversation."

"The figure of Sir Roger de Coverley, thought it belongs to a bygone stage of society, is as durable as human nature itself, and while the language lasts the exquisite beauty of the colours in which it is preserved will excite the same kind of pleasure. Scarcely below the portrait of the good knight will be ranked the character of his friend and biographer, the silent Spectator of men. A grateful posterity, remembering what it owes to him, will continue to assign him the reputation he coveted; It was said of Socrates that he brought philosophy down from heaven to inhabit among men; and I shall be ambitious to have it said of me that I have brought philosophy out of closets and libraries, schools and colleges, to dwell at clubs and assemblies, at tea-tables and in coffee-houses."



NOTES

ON

ADDISON, G. T. SERIES.

SIR ROGER AT HOME.

The Spectator No. 106. Monday, July 2.

Page 3. *Settled with him*—I am now living with him. *En-
suing*—Following. *Speculations*—Conclusions arrived at by medi-
tation: from Lat. *Speculationem*, accusative of *speculatio* from
speculatus, past. part. of *speculari*—to see. *Having often received...*
speculations—I have often been asked, by my friend Sir Roger
De Coverly, to pass a month with him. I accompanied him to
his home last week. I am going to live with him for some time.
It is here, that I intend to meditate and draw those conclusions
which will appear later. *Humour*—Temperament—not wit: Mental
disposition. *Without bidding me...merry*—Without insisting on
my being mirthful—as many hosts are likely to do. Addison,
though of urbane manners and cheerful disposition was never
known to indulge in noisy mirth. Indeed so marked was this
characteristic of his that he got the name of a “*parson in a tie wig*.”
We can thus easily understand how he must have felt grateful for
this forbearance of Sir Roger’s. We see also an admirable trait in
a host’s character. *Sir Roger who is...merry*—Sir Roger under-
stands my disposition thoroughly and leaves me perfectly free to
follow my own inclinations, whether it is to retire early, to dine
in my own room, or to sit still and take no part in a conversation.
And he never insists on my being merry as many hosts are likely
to do. *Show me at a distance*—Points out to me from a distance,
without insisting on an introduction. Addison was reserved in
manners. *Stealing a sight of me*—Stealthily looking at me. *Hedge*
—A fencing made by plants. *For that*—This is an expression,
gone out of use. We say simply ‘for’ now. *Stead*—Steady—not
light. *Domestics*—Servants. *I am the more at ease &c....master*—
I am all the more at home in Sir Roger’s family, because there are
only grave and steady going persons in it. The knight is a good
master and as such, rarely changes his servants. His servants,

too, love him and do not want to leave him, so that they have grown old with their master. *Vallet de Chambre*—A servant or groom of the chamber literally. It means a personal attendant. *Butler*—A servant of a superior grade. It is his function to look after the wine at dinners. *Groom*—From A. S. *Guma*—a young man, which meaning 'survives' in the expression, Bride's groom. *Privy-Councillor*—A member of the Privy council. *Coachman has ...councillor*—His coachman looks as grave as a Privy-councillor. *You see the goodness...housedog (p. 4.)*—The kindness of the master is perceptible in the condition of the housedog.

Page 4. *Pad*—A riding horse. *Ancient Domestic*—Old servants. *Pressed forward*—Eagerly came forward and in doing so, pressed against one another. *Some of them could not...employed*—Some of the servants shed tears of joy on seeing their old master. Every one crowded round him and eagerly pushed forward to be of some service to him and seemed crestfallen if his or her services were not required. *With a mixture...master*—In a manner, at once affectionate and authoritative like that of a father and a master. *Tempered*—Modulated; varied. Sir Roger made enquiries after his own affairs, but they were not made in the manner of an unfeeling mere business man. His enquiries were varied by questions relating to the personal welfare of the persons questioned. *Humanity*—Kindness:—noun from humane. *Engages*—Attaches. *Pleasant upon any*—We now say "pleasant with any". It means if he made fun of them or had a joke with them. *Diverts himself with*—Amuses himself with—by making jokes. *Infirmity of old age*—Weakness incident to old age. Perhaps the author in his sly way means old age itself which is an infirmity. *Concern*—Anxiety. *This humanity...servants*—The knight's kindness of disposition endears him to every body. If he ever chooses to be funny, all his servants feel happy and especially the person, of whom he makes fun. If, however, he shows by even a cough or any such thing, that he is suffering from the illness and weakness incidental to old age, all his servants feel anxious on his account. *My worthy friend...friend*—My friend (Sir Roger) has put me under the especial charge of the butler. This butler is a very prudent man and like the rest of the servants exceedingly anxious to please me, because Sir Radger has often spoken of me as his intimate friend. *Diverting himself*—Shooting or hunting. Notice the urbane reserve in avoiding to mention the forms of amusement. *Nature of Chaplain*—In the capacity or

office. Bishop Hurd remarks that; "The word *nature* is used here a little licentiously," (i. e., in the way of taking a license or liberty) "He should have said in his *office*" or "in the quality of a Chaplain." *Chaplain*—A clergyman who has the spiritual charge of a person of a high family. Lat. *Capellanus* from *Capella*=A chapel. *Some learning*—Not a considerable amount of learning.

Page 5. *Of a...regular life*—Having a regular way of living. *Rather as a relation...dependant*—More like a dear and esteemed relative than like a person paid for his work. Note. *Rather* is the comparative degree of an old adjective and adverb "rathe" which means, early, ready. *Amidst...qualities*—While possessing other good qualities, possesses the quality of being a humourist. *Humourist*—One who has odd humours or conceits (conceptions); One who conducts himself by his own fancies; An eccentric or whimsical person. Cf: Addison "He lived as a lodger in the house of a great *humourist* in all the parts of his life. Spectator, no. 101. The word also means a wag, a wit. Cf: Addison.

"The reputation of wits and *humourists*."—Spectator no. 35.

Tinged—Coloured, marked, characterised. *Extravagance*—Eccentricity. *Makes them...his*—Stamps them, with his individuality. He does things in a manner, which points out at once that they have been done by him also. *Sir Roger—amidst all...men*—Sir Roger possesses a large number of good qualities. He is a little eccentric too. His virtues as well as his failings seem to be of a nature peculiarly his own. *They have something out of the way in them*, which distinguish them from those of other men. *Cast of mind*—Disposition; tendency of mind—viz, a quaintness or eccentricity. *Colours*—Light.—"ordinary colours" is "from an ordinary point of view." *This cast of mind...colours*—This peculiar disposition of the knight's imparts a quaintness, raciness and a high degree of agreeableness to his conversation. Remarks made by him, appear more delightful and rich than those made by others, even though both in the substance contain the same amount of sense or virtue. *Staying for*—Waiting for. *Insulted with Latin and Greek*—The knight himself did not understand, either Latin and Greek and would have felt insulted if these languages had been spoken at his table. *A good aspect*—A good appearance. *Sociable*—Disposed to society. *Backgammon*—A kind of game played by two persons on a table divided into as many portions, on which there are twenty-four black and white spaces called "points." Each player has at his disposal fifteen dice, black or white, called "men" which he

manœuvres on the points. *Endowments*—Acquirements. Endowment is usually said of gifts from above. *Annuity*¹—A pension. *If he outlives &c....is*—If he lives longer than I live, he will find (from the legacy which I will leave him in token of my esteem and regard) that my regard for him is greater than what he considers it to be. *Sum of money payable yearly*

Page 6. *Though he does...notice of it*—Though he does not know that I have taken notice of the fact that he has asked for a single favour for himself. *Parishioners*—Persons belonging to a parish. A parish is a small portion of a country under the supervision of a junior clergyman—often a single squire's property consisting of a parish in which case the parsonage is the gift of the squire as in Sir Roger's case. *Acquiesce in*—Agree with. *Judgment*—Verdict, opinion. There are no lawsuits. A case of dispute is referred to the parson. If his opinion is not satisfactory to both parties, there is an appeal to the squire himself. *At his first setting...pulpit*—This is one of the knight's quaint conceits. When the parson first came he was presented with the best written sermons and requested to repeat them in Church, instead of delivering any sermons of his own authorship, which were exceedingly likely to be inferior to these. Thus, as it is observed later on, the parson will be spared of labour and the parish will profit from really good sermons. *Pulpit*—The platform which the priest uses while conducting service. *Digested them into a series*—Formed them up into a complete service.² This digestion means compression and not the familiar gastronomic function. *Practical Divinity*³—A science or method of worshipping God in practice—not a theoretical set of doctrines which can not be reduced into practice. *Who preached*—Meaning, "whose work are you going to recite?" Bishop of St. Asaph and Dr. South were not to preach in person, only their sermons were to be recited. *I no sooner saw...voice*—As soon as I saw this venerable man (the chaplain) in the pulpit, I recognised my friend's wisdom in insisting upon the qualifications of a good appearance and a clear voice. *Gracefulness of figure*—A charming comeliness of form. *Delivery*—The manner of speaking.

Page 7. *To my satisfaction*—The "to" means "leaving to." *Composition...actor*—A very true similitude. *Country clergy*—Clergymen who officiate in the country. *Spirits*—Energy. *Laborious compositions*—Sermons written out with great labour. *Endeavour after*—Attempt to acquire. *Handsome*—Good. *Elocution*—Delivery; mode or manner of speaking. *Proper*—Right, fit, suited,

meet. *Instead of wasting...masters*—Instead of attempting to produce what are only inferior articles, after all, by great labour and thus wasting their energies, they (the country parsons) would do well to cultivate the art of speaking well and also to cultivate those other arts which are required to enable them to deliver in an impressive manner, the works written by great masters. *Edifying*—Pleasing and profitable; *instructive; improving*

Summary :—Sir Roger an admirable host, knows how to leave his guests to enjoy themselves in the manner they chose.

Kind by nature, he "is the best master in the world." His servants are more like his family than like his servants. His kindness, they requite by a love deep as genuine. Sir Roger is at times a little eccentric. But that makes him all the more engaging. As an instance, he enquired for and obtained a chaplain, who would be of good appearance, who would possess a good delivery and if possible know a little of backgammon and who above all would not insult him with Greek or Latin at his own table. The parson comes and forms a congenial companion. He fulfils all the requirements and it is said he is a scholar but he does not show it. His benevolence makes him ask a thousand favours from the squire, for the parishioner, but not a single one for himself in the course of thirty years. The knight notes and appreciates it and in addition to an annuity he intends leaving some more solid token of his esteem. On the first day that the parson comes, the knight presents him with the best sermons and request him to recite these regularly in church instead of delivering any of his own. He does it and his graceful demeanour, clear voice and good delivery, make the sermons very pleasing.

This conceit of the knight's is a good idea, it spares the clergyman of mediocre powers, the toil of getting up a sermon, while with a little elocution the delivery of the works of the great masters, proves edifying to the congregation.

SIR ROGER AND WILL WIMBLE.

No. 108. Wednesday, July 4.

Page 8. *A country fellow*—A country lout. *With his service*—We now say "with his compliments." *Jack*—A kind of fish. *See how the Perch bite*—Intend to fish for Perches. *Concern*—Anxiety. *Lash*—The thong of a whip.

The letter admirably presents us the good for nothing

busy body like character of Will Wimble. He is "concerned" to see Sir Roger's whip want a lash. He twist some himself. He has been on the saddle for a week. He has been struck by Sir John's son taking to learning "hugely." He does not understand that and want to come and see how the Perches bite in the black river.

Quality—Position. *Younger brother to a baronet*—A class of people who used to be proverbially useless. While the eldest succeeded to the property, they were left with a little money. As a great man's son, not having been trained to any occupation, they went through life, spending their life in hunting and shooting, a kind of useless, anomalous kind of beings, by birth entitled to the best society, by poverty, prevailed from the indolent case of the aristocrat, needing money and not knowing how to make it and too proud to follow trade.

Page 9. Bred to no business—Not trained to any business or profession. *Born to no estate*—Not born as the heir to any property. By birth and breeding alike, poor and incapacitated for making money. *Game*—Preserved birds and animals for shooting or hunting. England being a small country and very populous all the birds and animals would be exterminated if indiscriminate shooting and hunting were allowed. Hence arises the necessity of preserving these for the purpose of shooting and all persons are not allowed to shoot. *Hunts a pack of dogs*—Hunts with a pack of dogs, not that the dogs are hunted. The same pack of dogs shows different degrees of skill, breath and keenness according to the skill of the leader who manages them. *Finding out a hare*—Hare is hunted with dogs, the men following on horse back. The hare is first started from its burrow and the dogs run after it, till it is tired out. Country worthies, who are very knowing, keep themselves informed of the likely places where a hare may have her mob and are very keen in finding out such places by different signs. Will Wimble was perhaps the most knowing of these knowing ones. Note how the word "famous" is used. The highness of "fame" is associated with the paltry achievement of starting a hare, to convey ridicule. *Well-versed*—Well skilled. *Little handicrafts*—Trifling works done by hands, e. g. the twisting of whip lashes and those that follow. *May fly*—A kind of fly used as baits for fishes.

"He loves the *May fly* which is bred of the codworm or caddis—

Walton, *Angles*.

Here, it means of course the artificial Mayfly which is used for baits for fishes and not the real Mayfly. *To a miracle*—To such perfectness that it is a miracle. His Mayflies resemble the natural ones, miraculously or wonderfully. *Officious*—Uselessly busy and anxious thrust himself forward in offering his services. Radically the meaning should be "dutiful" from Lat. *officium* = duty. *Tulip root*—The cultivation of tulips was a mania in England once. It still survives only among a few individual cultivators here and there. For Addison's remarks upon the subject. See, The Tatler no. 218. *Exchanges a puppy*—Facilitates the exchange of a puppy of some valuable breed, which the friend want to possess. *Young heirs*—Young children of the landed proprietors. *Setting dog*—A setter; a dog trained to point out game and pick up when shot. *Made*—Trained up. *How they wear? How they last?*—The mirth is due to the pun (or play of double meaning) on the word. Wimblesaid "how they wear?" meaning "how they last." But "how they wear?" sounds like "how they were" and of course, inquiry regarding the health of a pair of garters, raises the laugh. *Gentleman like manufacture*—The manufacture of little comparatively useless and trifling things, which a gentlemen could stoop to. The idea then was that gentlemen should never on any account stoop to labour, especially labour of any useful kind. Note therefore the sarcasm in 'gentlemen like manufacture.' Manufacture was most ungentlemanlike; unless directed to such trifling articles as a whip lash, a fishing rod, a Mayfly, a pair of garters. *Make up to us*—Advance towards us.

Page 10. *Shuttlecocks*—Are things made of cork into which are struck feathers. It is used in the games called Battledoor and Shuttlecock and also Badminton, which are favourites with ladies, on account of the little running about, they require. *He had sprung*—He had started. *Adventures*—Again a word always implying danger and risk is used of the perfectly safe nature of the occurrences which Wimblesaid had met with, in ridicule. *Are the game I look for*—Are the object of my pursuit. He uses "game" because he has been hearing of them so long. *Ball rung to dinner*—There is a custom of two bells being rung before dinner. The first, as its name 'dressing bell,' warns people to dress for dinner and the second announces dinner being on the table. *Sumptuous*—Luxurious. *Lasted all the first course*—The description lasted as long as the time taken to eat the first course. *Compassion*—Pity. *Great deal of concern*—Great deal of feeling.

Page 11. *So much humanity*—So much of the qualities of a man. This humanity may be taken, both, as the noun from 'humane' and from 'human.' The latter would give it the meaning—the qualities and powers that go to make up a man. *Beneficial—Advantageous.* *Application to affairs*—Perseverance. *Starve like gentlemen*—Starve while, according to the idea of gentleman, then, they, refrained from work. *Thrive*—Prosper. *Quality*—Rank, position. *This humour fills...beggary*—This disposition *viz*, aversion to trade or profession fills Europe with proud men and poor men—proud men, because they cherish their ancestral pride and poor, because through that, they avoid all trade or profession. *Liberal art or profession*—Learning, trade or profession bred of ideas favourable to liberty and progress, not bound down by useless and unmeaning traditions. Note the meaning of the famous modern word "liberal education." It means an education which according to the definition of an eminent man, should train the body to be completely subservient to the will. Addison probably meant this. *Vie with*—To rival. *Launched into the world*—The figure is from a ship launched into the sea. This life is a sea and men are launched out into it. *It is not improbable but*—We now say "that" instead of the "but." *Divinity, law or physic*—Theology, Law or Medicine. Aristocrats could enter only these three professions without feeling degraded. *Physic* for medicine was very common. Cf : Shakespeare.—"Throw physic to the dogs—I'll none of it". *Genius did not lie that way*—His natural bent did not make these congenial to him. *Improper*—Unfit. *Well turned*—Well constituted. The figure is from a turning machine.

The principal point to note in this story is Addison's view of the younger sons of the English aristocracy, of which the type is Will Wimble. Making a Mayfly, twisting a whip lash, knitting a pair of garters, making a fishing rod, training up a setter, these are their occupations; these with a few more such as hunting a pack of dogs, knowing where to start a hare—these are their accomplishments, as they go through life frittering away their time upon one trifle or another. Yet these possess capacities, which when turned to proper use, would be beneficial both to themselves and to the community. Liberal education is what they require if they can not study Divinity, Physic or Law; they can very well take to trade and commerce by which means they may, by honest industry, rise to greater estates than those of their elder brothers.

SIR ROGER AT CHURCH.

Spectator No. 112.

Monday, July 9.

Page 12. *Keeping holy the seventh day*—Observing the Sabbath. See Gen. ii. 2 ; Ex. xvi. 23 ; xx. 8 ; xxiii. 12 ; xxxi. 13 ; &c. *Human institution*—Something established by man, ^{custom derived by man} It is a divine institution. See the above references also Lev. xxv. 3 ; Num. xv. 32 ; Dent. v. 12 ; Is. lviii. 13 ; Ter. xvii. Ezek. xx. 12. *Polishing*—Culturing. *If keeping holy...mankind*—Had the institution of observing the Sabbath, been made by man only for the purpose of civilising society and imparting a grace and culture to it, it would have been the very best idea that could be hit upon, to produce the required results. Being a divine institution, it does more than merely polish and civilize society—as a day set apart entirely to devotional duty it brings us nearer to God. *Degenerate*—Deteriorate in quality. *With their best faces*—In the best temper or mood of their minds—the face being an index to the mind. *Cleanliest habits*—Cleanest clothes. Many people set apart what is called ‘a sunday suit,’ which is often the best in their wardrobe. *Indifferent*—Not involving self interest. *Topics*—Subjects of conversation. *It is certain that...Being*—The country people (from their hard labour of the week its worries and troubles and from their distance from such refining influences as are at work in a big town) would soon be transformed into semicivilised savages, if the Sunday did not periodically appear. On a Sunday, the divine service at church reminding us of our duty to God and His love for us ; the social gathering after service, each with his or her most cheerful face and cleanliest habit ; the pleasant conversations in which for once self-interest is not mentioned, these have a refining, softening and soothing influence. *Sunday clears away...week*—An admirable metaphor. Our mind, in proportion as it is directed towards earthly objects during the working days—gets more and more blunted, dulled, rusty as it were, towards the spiritual direction. Sunday comes round and in a hearty prayer, along with all our brethren, seems to scour our minds clear and bright. The mind, I think is compared to a clear, bright surface—a mirror of steel for instance, which readily receives the image of God. The more we are absorbed in our worldly thoughts the less disposed and fitted are we to approach God and, rusty and tarnished grows the mirror and more and more indistinct, the image, *Refreshes*—Revives. *Figure*—Distinct.

NOTES ON

tion ; conspicuousness. *A country fellow...exchange*—An odd remark and worthy of the author, no by no means one of his best. *Change*—or 'change is the abbreviation of Exchange, corresponds to the French *Bourse* and Italian *Rialto*—all business of speculation &c.; being carried on here—it forms a general gathering place. *Parish-politics*—Matters (humorously given the big name of political) which affect the parish in any way. *Before the bell rings*—Before the bell, which summons the people to prayer, begins to toll. *Sermon*—It is the name given to the lecture delivered by the clergyman, after prayers. It is generally based upon some text of the portion of the Bible which has been read during the day and is full of instructions for guidance, spiritual and moral. *Good churohman*—One who favours church-going and appreciates the benefits from a church. *Communion table*—A table on which are set down the bread and wine of the communion or the Lord's supper.

Page 13. *Coming to his estate*—On first taking possession of the estate. *Responses*—Properly answers. These are assents which the congregation give to several parts of the prayer. *Hassoo*—(also hassock) is the low stool on which people kneel, at church. *Itinerant*—Wandering ; One who wanders about from place to place. *Value themselves*—Take pride for. *Landlord to the whole congregation*—All the people that form the congregation or gathering at church, are his tenants. *Will suffer nobody*—Will permit nobody. *Particularities*—Peculiarities ; oddities. *He will be lengthening out a verse*—In singing. *Matter of his devotion*—with the subject of the prayer. *Amen*—It means "so be it" and is the usual response of the whole congregation, to a prayer. The knight when especially pleased used to cry it two or three times. *What he was about*—What he was doing. *Kicking his heels*—This is a favourite occupation of the idle. *This authority...behaviour* (p. 14.) The authority of the knight has very wholesome effect upon the parish. Though his behaviour is rather odd, nobody seems to notice it out of politeness.

Page 14. *Foil*—A foil is anything of a different colour, character or quality which serves to set off another thing to advantage by comparison or contrast. Lloyd. Of :—"Hector has a foil to set him off ; we impose the incontinence of Paris, to the temperance of Hector."—Broomé, on the Odyssey.

Blamish—Mar, blot, stain. *Besides that the general...qualities*—The wisdom and the virtue of the knight make his friends con-

sider that his oddities, far from marring his good qualities, serve to set them off better, by contrast. *Chancel*—The east end of a church in which the altar is placed. It was formerly, and is even now in places, divided from the body of the church by a screen or lattice work and is raised by steps above the level of the body of the church. *Reprimand*—Rebuke. When an enquiry is made after the health of anybody absent, it is taken as a mild reproach. *Catechising day*—Catechism is the name technically given to the system of questions asked regarding the elements of Christianity. *Flitch*—A piece. *Incumbent*—A clerk or such inferior official of a church. *The fair understanding*—The good understanding or friendliness. *Concurrence*—Agreement of purpose. *Contentions*—Quarrels. *The parson...squire*—The parson is speaking against the squire. *Set off*—*To increase the beauty of*

Page 15. *Atheists*—Persons who do not believe in the existence of God. *Tithe stealers*—Tithe, properly, "tenth part" is the name given to the contribution that is made toward the support of the church. A man was required to pay the tenth part of his nett income. Tithe stealers means men who did not contribute to the church—the act of withholding one's contribution being considered a stealth. *The squire has made...tithe stealers*—On account of his difference with the parson he does not himself attend church or show any respect to it. Following his example his tenants too, withdraw themselves. *Dignity*—High rank and worthiness. *Order*—of priests. To take orders means to join the church. *Insinuates*—Indirectly, hints. He can not say openly for the squire will then send him, directly, about his business. *Matters...to extremity*—The state of affairs have grown extremely bad. The extremity here means the extremity of evil. Matters have come to such a bad pass. *Mend his manners*—Improve his behaviour towards the church. *To pray for him...congregation*—That the parson would offer up publicly, prayers to God for removing the reprobacy of the squire. This would have the effect of exposing his godlessness to the whole congregation, who are mostly, the tenants of the squire and in consequence these would lose respect for him. Besides all which the church will denounce him. *Fuads*—Quarrels; dissensions. *Fatal*—Of a mischievous influence and not the real meaning of the mortal or death-producing. *Very hardly brought*—Are brought, with difficulty. *Regard*—Respect. *Men of five hundred a year*—Men whose income is £500 a year. *Fuads of this nature...believe it*—Such differences between

the squire and the pastor of a place has a very pernicious effect upon the (morals of the) poor and ignorant people. These people entertain as much respect for the learning of a man as for one's income. In their estimation a rich man is quite of as much importance as a learned man. Thus when the parson and the squire disagree they do not know whom to believe. It is with great difficulty that they are persuaded to accept a truth, however beautiful or important it may be in itself, when they know that many men of 500 pounds a year (and consequently persons entitled to respect for their opinions) do not believe in these truths.

Summary :—A country Sunday always pleases the author. Had the observance of the Sabbath been merely a human institution it would have been the best method for polishing and civilising men. "Sunday clears away the rust of the week." It refreshes in men's minds their idea of duty to God. And the social gathering in the churchyard, each with his or her cleanliest habit and most cheerful face encourages friendliness and has a very agreeable influence.

Sir Roger, a good churchman has proved himself so by various presents to the church. He is the landlord of the whole congregation and in his zeal to see everybody behave with propriety behaves himself, rather oddly at times but nobody minds it on account of his known goodness. He encourages devotion and often stimulates exertion by sending a present to a little boy who has answered well on catechism day.

There is perfect good understanding between the parson and the squire which is the more wonderful as in the next parish there is great disagreement between the parson and the squire. The parson denounces the squire's godlessness and the squire revenges himself by not attending church. The consequence is that the tenants are becoming "atheists and tithe-stealers." Such disagreement is most pernicious. The ignorant people attach equal importance to the parson's learning and the squire's money. They do not know whom to follow and find it hard to believe even wholesome truths "when they know there are many men of 500 a year who do not believe it."

SIR ROGER AND THE WITCHES.

Spectator No. 117. *Do.* Saturday, July 14.

Page 16. *Neutral*—Indifferent; Neither assenting nor dissenting. *Engaging*—Pledging; committing. *There are some...ster—*

There are particular kinds of opinions to which men had better not declare positively either their agreement or disagreement. *Hovering faith*—Uncertain. *Hover* means to fly round and round in circles without change of relative position. *Settle upon*—Light upon—the figure is still kept up. *Prepossessions*—A prejudice; a bias. *Such a hovering...prepossessions*—If a man wants to avoid errors of judgement and unreasoning beliefs, it is sometimes necessary for him to assume a neutral ground, with regard to some opinions. The meaning is simply this—There are some things which you can not either believe or disbelieve, positively and decidedly. If you declare your belief or unbelief, positively and decidedly, the chances are that you have arrived at your conclusion by faulty reasoning or that you had been prejudiced in favour of your opinion and you did not stop to scrutinise your logic. *When the arguments press*—When the reasons stated (for belief or disbelief) are equally important and weighty. *Matters...indifferent to us*—Which do not concern us immediately—e. g. the subject of witchcraft which is going to be discussed now. Whether there really does exist such a thing as a witch affects nobody. *Temper of mind*—Disposition of mind; mood. *Witchcraft*—The practices of witches; black arts. *It is with this temper...witchcraft*—I view the practice of the black arts as one of the subjects in which a man can not declare a positive belief or disbelief. *Relations*—Accounts. *Norway and Lapland*—Have been famous for witches. All the witches famous in Saxon times were connected with Norway. Lapland witches who sold to sailors winds in different directions, which they used to bring on by setting their caps in that direction, are well known. *I can not forbear thinking*—I can not but think. *Intercourse*—Communication. *Commerce*—Dealing. *When I hear...spirits*—When not only from Norway and Lapland and the Indies, but from every country in Europe we hear accounts of them, I can not but think there can be communication and dealing with evil spirit. *Credulous*—People ready to believe on insufficient evidence. *Crazed imagination*—Wild and disordered imagination. *Impostures*—Frauds. *Suspend my belief*—Put off coming to a definite opinion. *But when I consider...knowledge*—When I consider that these accounts of witchcraft are most numerous amongst ignorant people and men too ready to believe; when I consider that the persons who are, in England supposed to be engaged in such traffic with evil spirits, are invariably half idiots or half mad persons: and when I con-

sider the many instances of fraud and wilful deceptions that have been found out ; I try not to come to a definite opinion till I get evidence better than what I have upto now got.

Page 17. *Two opposite opinions*—One being a belief and the other a disbelief. *To speak my thoughts freely*—If I were to give full expression to my thoughts, I would say, *I believe in general...it*—I believe generally that such practices as the working of mischiefs and supernatural phenomena, could be or were practised. But I can believe no particular case of witchcraft that is cited. *Speculation*—Regarding the amount of faith to be placed in the subject of witchcraft. *At large*—In detail. Note that the meaning of the phrase 'at large' is 'at liberty.' *For my charity*—For alms from me. *Figure*—Form. *Spied*—Saw. *Wrinkled hag*—An old woman full of wrinkles. *Grown double*—Bent with age and stooping. *Mumbling*—Indistinctly speaking to herself—"mumble" being the sound made with the lips working against each other and the toothless gums. *Rhoun*—Phlegm. The mucous matter that come out of the corner of the eyes. *Galled*—Marked. *Cold palsy*—Palsy is the name given to a disease which stops the functions of certain parts of the body—benumbs them as it were, with which reference cold would be appropriate. *The tattered remnants*—The torn strips only. *Hanging*—Note how this word conveys the total nondescriptness of the article worn. It could not be distinguished, what it had been even—so the poet calls it a hanging. *Carcass*—Said so contemptuously for the body. *There was nothing of a piece*—Nothing of which one part agreed with another. If different strips of cloth are of a piece, there is some harmony or uniformity observed among them. The phrase "it is all of a piece" means it is perfectly consistent with the rest of a thing. *Woods*—Clothes; garments. Of the common expression the 'window's weeds.' *Patched*—A patch is the name given to a piece of cloth sewn on to another to stop a rent or hole. *And seemed...wretchedness*—Seemed to indicate different stages or aspects of misery. The cloths sewn on as patches were themselves so wretched that they seemed to indicate a variety of wretchedness. *Musing*—Meditating. *This very old woman*—(i) This identical old woman or (ii) This woman who was very old. The first is probably intended. *Had the reputation of a witch*—Was known as a witch. *Reputation* is always used of a good name and *notoriety* of a bad one. *Her lips in motion*—It was due to the natural working of the lips obser-

vable in all old persons. People fancied she was reciting some incantations or were cursing people. *Switch*—A little thin stick. *There was not a switch...miles* :—Her neighbours fully believed that all the thin little sticks lying about her house had served to carry her some hundreds of miles. The reference is to the old beliefs that witches rode about, in the air, on broomsticks, switches, &c. They were also supposed to sail in seives. Among other things which served them as mounts were black cats, hogs, &c. *Figure of a cross*—Making a cross. The witches being supposed to be in compact with the devil, would naturally shrink from the holy cross—the emblem of salvation. It was supposed, that sticks or straw lying in the path in the shape of a cross had caused the woman to stumble and people, already impressed with the idea of course found out, because they wanted to find or thought they found that sticks and straw did lie in that form in the way.

Page 18. *Saying her prayer backwards*—The credulity of the people was such that they believed that the Lord's prayer said backwards (i. e., beginning at the end and concluding at the beginning) conjured up the devil and of course the witches, the allies of the devil on earth said their prayer backwards in order to call up the devil. *If she made a mistake... backwards*—If the poor old woman, through a mistake said 'Amen' (So be it) in the wrong place people concluded at once that she had been saying the Lord's prayer backwards. If the old woman and the rest of the congregation began their prayer at the same time and if she said it backward, she would probably finish it later than the others or at any rate could not finish it precisely at the same time as the others. So the 'Amen' she said at the end of her prayer, came in at the wrong place. This is how the people reasoned. *Not a maid... would take a pin*—Because they were apprehensive of some curse coming along with it. *Made the country ring*—Made a great noise i. e. a great reputation. *Imaginary exploits*—Feats of mischief, which never had an existence. People gave her credit for all the mischiefs that they could invent. *Which are palmed upon her*—Which, she is given credit for, or made responsible for, even though, she had never done them. *Dairy maid*—The maid in charge of the dairy. Dairy is the department which is concerned with the milking of the cows, making the butter, &c. *Churn*—The tub in which the milk is churned. Churning is the name given, as its sound indicates, to the process of forming butter, by rapidly twirling a rod with arms or wheels with big teeth in the body of the

milk. *Moll White...at the bottom of the churn*—Moll White is interfering with the butter. This is the dairy-maid's opinion, not that it is the fact. *Moll White...upon its back*—Moll White has been riding it. As witches were believed to be capable of making themselves invisible, the groom could well have the idea. *Huntsman curses Moll White*—Because Moll White is believed to interfere here too. *Master of the pack*—The owner of the hounds. *If Moll White had been out*—Had she been out, the presumption would be, that she had taken the form of a hare to disappoint and thus annoy the huntsmen. *Raised my curiosity*—Heightened my curiosity—not 'roused my curiosity.' *Hovel*—Hut. *Winked to me...broomstaff*—The reason of Sir Roger's significantly winking and pointing to the broomstick is the old idea that witches rode about on broomsticks. *Tabby cat*—The reference is again to the idea that cats used to be the familiars of the witches. The devil sometimes took the form of these cats and remained with the witches. Cf : *Shakespeare* :—

"Thrice the brindled cat hath mewed."—*Macbeth*.

The aversion to black cats, is common, all over the world. Even in India, there is some such thing. *Lay under as bad a report*,—Was of as much evil reputation as Moll White herself. *For besides that...cat*—The reason of the cat's evil reputation are—(i) Moll White herself often accompanies her in the shape of a cat; (ii) She has spoken in human speech twice, or thrice; (iii) She has played many mischievous tricks, which, it is beyond the powers of an ordinary cat to play. *Pranks*—Mischievous tricks. *Capacity*—powers. *Concerned*—Affected. *Human nature...disgrace*—To see a human being living under so much misery and so much disgrace.

Page 19. *A little puzzled*—He does not know what to make of her. His superstition would call her a witch, but his good sense rejects the idea and his pity is touched by her misery. *As a justice of the peace*—As a justice of the peace, he would have to punish her, if dealing in black arts could be proved against her and as he pities her, he warns her beforehand. *Hurt*—Injure. *Bounty*—Alms properly. *Very acceptable*—Very welcome. *Making children...pins*—These absurd charges, were formed through the inventiveness of the people. *Night-mare*—A kind of uneasiness felt from a distempered dream of something very heavy, pressing against the chest, ^{and by nightmare being} Witches were supposed to come and sit on people's chests.

Tossing her into a pond—Ducking as it was called. *Suspected*

Witches used to be tied to a chair at the end of a plank with a sea-saw like arrangement by the side of a pond and used to be ducked or plunged into the water. If she survived the experiment, she was declared a witch and burned, if she died from its consequences, then she was declared not to have been a witch.

Trying experiments—To find out, if she were really a witch or not. Another experiment was to tie up a person suspected of being a witch in a sack and throwing her into a pond. When taken out, after some time, if found alive, she was condemned and burnt as a witch, if found dead, she was declared not to have been a witch.

Staggered—Astonished, astounded. A person having a belief is said to be staggered, in his belief, when it receives a severe shock from evidence brought towards its contradiction. The figure is taken, as is evident, from an erect person straggling or having his equilibrium disturbed. Sir Roger, did not quite believe poor Moll White, to be a witch, but he was at times shocked by the reports brought about her misdeeds.

Bound her over—Committed her as we say. *Much ado*—Great difficulty and persuasion. *Ado* is "having a lot to do" or "requiring a lot to be done." Cf:—the common expression amongst the more ignorant class, especially women "todo." "What a great todo!" meaning "what a lot of fuss!" as we say. *That has not a Moll White*—That has not a person; wrongly accused of being a witch.

Begin to dote—Begins to grow imbecile from advanced age. *Grow chargeable to the parish*—Begins to have a claim to be supported by the parish. *Extravagant fancies*—Wild imaginings, regarding the mischiefs &c., she commits. *Imaginary distempers*—Imaginary illnesses, which she is supposed to have brought on by her black arts. *Terrifying dreams*—See the nightmare gone before. *Begin to...herself*—A very true remark. We begin to consider ourselves bad if we have continually dinned into our ears that we are bad. *Malevolence*—Ill will. *Decrepit*—Decaying. (1) *Infirmity and dotage*—Weakness and imbecility. *This frequently cuts off dotage*—The idea that they are witches breeds in us an ill disposition towards them and makes us withhold our charity from them who need it most, from weakness and imbecility—infirm and decaying as they are.

Summary:—There are some things about which we would avoid false reasoning and prejudice—in the matter of credence in witchcraft for instance.

Every particular nation furnishes some accounts of witchcraft

from which it would seem that it does exist.) But then it is amongst the ignorant alone that these stories are most current. (The author believes that there is such a thing as witchcraft though he does not believe any particular instance of it.)

An old woman, (who in her form and wretchedness of attire corresponds to a description always gives rise to these reflections,

(This woman,) Moll White by name, has the reputation of a witch. Her simplest actions are misconstrued (and result of her age or accidents even are twisted into some evidence of her being a witch.) If she mumbles, she is cursing, if she stumbles, there are sticks or straws in the form of a cross in the way. If she cries Amen, by mistake in the wrong place, she has been saying her prayers backwards.

(Besides these, she is credited with a host of other misdemeanors, of all of which she is equally innocent. The lazy dairy maid ascribes the delay in the formation of butter to Moll White. "The horse sweats in their stable, Moll white has been on his back." If a hare escapes suddenly the huntsman curses Moll White.

These accounts heighten the author's curiosity and a visit is paid to Moll White's hovel. (Sir Roger himself is not decided whether to consider her a witch or not. As a justice of the peace he admonishes her to have nothing to do with the devil.) (The wretchedness of her condition is unboundable.) (Yet) the ignorant and superstitious people (would duck her but for the knight and the parson.)

Every village has a Moll White. Every old woman in her dotage is credited with being a witch. When age, infirmity, weakness and imbecility make them eminently worthy of charity, charity is withheld from them.

often charged with for making children spit fire & do the night mare and

SIR ROGER AT THE ASSIZES.

Spectator No. 122.

Friday, July 20.

Page 20. *Assizes*—Formal sessions or sitting for Judicial purposes. *Reproaches of his own heart*—Reproaches or stings of one's conscience. *Consure*—Reproach. *The last*—Public voice. *Interferes with the first*—Is in any way opposing to the first. *But otherwise...public*—If the voice of the public is no ways contrary to the dictates of one's conscience, the greatest satisfaction a man may have is to gain both public approval of his conduct and the approval of his conscience. *Verdict*—Judgement; opinion. *Morsure of his conduct*—Surer of the rectitude of his conduct. *War-*

taunted—Guaranteed as it were ; approved ; testified to. *At peace with himself*—Always finds the approval of his own conscience. *Tribute*—Homage. *He receives a suitable...neighbourhood*—For his wide-spreading benevolence to all men round, he deservedly gets a homage in the shape of love and good will from all those that live near him. *Odd instances*—Curious instances. *Needs*—It is an adverb, "He would needs carry" means "he must have us go," "he insisted on our going" and it must no ways be confounded with "needs" meaning "necessities." *Plain men*—Not titled—not belonging to the aristocracy. *Yeoman*—A class of people now become extinct in England. They were well to do peasants. Not recognised as gentlemen they had none of the absurd prejudices of the aristocrats. Comfortably off in life, as men of substance they were an important element in the state. Their order furnishes the best class of soldiers. There is still a body of guards kept by the queen called the Yeomen but they are so in name only. Read Scott's *Ivanhoe* for a good general idea of yeomen.

Page 21. *Just within the game act*—The game act permits a certain class of people only to have the right of shooting at pleasure. The income of a hundred pounds is the lowest limit, which entitles a man to shoot. This man's income being a hundred pounds precisely, he is just entitled to shoot! "*Knocks down a dinner*"—Shoots a bird or a hare which forms his dinner. *Would be a good...partridges*—As he shoots partridges and lessening their number, lessens the chances of the knight's own sport, he is not a good neighbour. But besides this, there are no other complaints against him. *Foreman*—Spokesman. *Petty jury*—What are called 'assessors' in the country. Jury is the name given to a body of men, impannelled and sworn in to give verdict according to the evidence adduced, in the trial of a countryman of theirs. *Shoots flying*—Shoots a bird on the wing. Shooting on the perch is considered unsportsman like.

Note the humorous sketch given and how it brings out the knight's own character of a sportsman. The introduction begins with "he is just within the game act." Then he is good, and an honest man and "would be a good neighbour if he did not shoot so many partridges." (Partridges are a kind of game bird. It is the Indian bird *Titir* which is trained to fight in the North-western provinces). Then the knight goes on "in short he is a very sensible man" and perhaps to prove his assertion mentioned

"shoots flying." But the knight has some sense of the importance and the respectability of a person connected with the judicial department, so he mentions, rather as a second thought, "has been a foreman of the petty jury."

Tom Touchy—A humorous name. 'Touchy' in ordinary language means a sensitive or an easily irritable person. *Taking the law of every body*—Going into litigation with every body. Note again the satirical use of 'famous.' *Sued*—Brought a suit against. Every body that lives in his town; he has prosecuted. *Impudence*—Impertinent assurance. *The widow*—The reference is to the particular widow with whom Sir Roger had been in love. See the vignette of Sir Roger's given by Addison himself, quoted on page 2 of the text book, line 12, and also 17 and 18. *His head is full...* *Rejectionment*—He is perpetually thinking of costs &c. *Costs*—Of a suit, which the winning party is sometimes permitted to recover from the opponent. *Damages*—Indemnities granted by the court for loss of reputation, property &c. *Ejectionment*—Dislodging a tenant. Ejectionment simply means driving out. *Plagued*—Annoyed. *Trespass*—The technical term in law is used for all sorts of intrusion or encroachment. *Defray*—Pay for. The cost of carrying on the prosecution forced him to sell the ground that the hedge enclosed. *Cast*—To cast is to defeat in a law suit. *He has cast and been cast*—He has defeated others and has been defeated himself, so many times that the cost of the litigation has made him poor. The technical term *cast* is used because Sir Roger is speaking of the man so much given to litigation. *Old business of the willow tree*—Some old suit that he has had on, for a long time. Note how insignificant is the ground of his prosecution, only a willow tree! *That Mr. Touchy... appeal*—Note that the legal term *appeal* is used and that the law few minutes' talk, had already afforded Mr. Touchy grounds for entering into a dissension with Will Wimble. *Angling*—Fishing with the rod. *In such a hole*—In a particular part of the river or pond. *When Touchy without... river*—Touchy's head is full of lawsuits only. Without listening to the end of the story he cries out Mr. So-and-so might prosecute him for fishing there. The chances of a prosecution are all that interest him. *Page 22. Upon a round trot*—While trotting on, herd. He never paused to give them much attention. *With an air of a man*—With the demeanour of a man, (who would not give a hasty opinion). *Much might be said... sides*—Notice that with all Sir Bozer's mock gravity, what he gives out is not a decision at all.

Neither of them... wrong.—Neither of them found his own conduct censurable. *The court was sat*—We would say "The court had sat," means the business for the day had begun. *For his reputation*—For the purpose of establishing his reputation. The country people would surely have a great respect for the man "that was not afraid to speak to the judge." See line 3, next page. *He was glad, sir*—A common place observation of politeness. *Circuit—Rounds*. In England there are no permanent courts and judges in every district as there are here in India. The Judges go round the country during the sessions time. *Appearance of solemnity*—Perhaps the author intends to insinuate that there is a great deal of hollow show. *Properly—Fittingly*. *I was in some pain*—I was a little anxious on his account. The author was afraid that the knight would be called to order as his was an eminently indecorous proceeding. But it seems the knight's oddities were known to every body. *With a look of much business*—With a very business-like look. *Intrepidity—Courage*. Intrepid really means untrembing. *So little to the purpose*—Quite irrelevant to the subject before the court. *And I believe... country*—The knight's speech was not to the point, perhaps because his intension in delivering the speech, was not, so much to help the judges in the trial that was going on, as to gain a distinction in my opinion and to preserve his name of a good speaker in the country. *Highly delighted*—Greatly pleased. Note. The phrase "highly obliged" so common in this country is audiomatic.

Page 23. *Striving who... most*—They vied with each other in paying him the highest compliment. *Gazed upon him at a distance*—Stared at him from a respectful distance. 'Stare' is simply a fixed look, it may be thoughtless or disrespectful. 'Gaze' always implies intentness and thoughtfulness. In Mrs. Hemans's familiar line. "Gaze and wonder and adore" the meaning of 'gaze' is clearly brought out, it leads to wonder. *When we were arrived*—We now say "we had arrived." *Verge*—Confines, boundary. *Man of the house*—The man who owned the house—the host. *Put up in a signpost*—Formerly it was the general custom for inns to have up a sign (whence the word signboard) before their door. If it was under the especial patronage of anybody, his head or that of any local magnate painted as a board, served as the sign. *Indiscretion*—Imprudence; thoughtlessness. *Too high a compliment*—Notice the pun in 'too high.' (i) Too great a compliment
Compliment—to praise
E. H. L. P. C.

(ii) A compliment which lifted him too high above the ground: *That could hardly be*—No compliment could be too high for Sir Roger. His merit was above all praise. *Would be at the charge*—Would pay the expenses. *Whiskers*—The hair growing on the sides of the face. *Aggravation*—Alterations. Aggravation means making heavy ^{weight}. It is used of a fault or blame. *Saracen*—an Arabian.

Page 24. *Composed my countenance*—Settled my features. *Much might be said &c*—See page 22. line. 3.

Summary :—A man should always act according to the dictates of his conscience. Popular applause is worth gaining also. But if it interferes with conscience it must be totally disregarded. It is most satisfactory to have both self-approbation and public applause.

Sir Roger is a man, who gains the approval of his own conscience as well as that of the public. (Instances of willing tribute of affection and esteem paid to Sir Roger in return for his general goodness and universal benevolence, abounded everywhere.)

The author and Will Wimble were forced to accompany him to the country assizes. On the road they fall in with two "plain men." One a yeoman with a hundred pounds a year just within the game act, (whom Sir Roger admits to be a sensible fellow, but objectionable as a neighbour as he shoots too many partridges, the other is Tom Touchy a fellow notorious for his litigious spirit who once "had the impudence to go to law with the widow," (a man who has reduced his means materially by litigation.)

A quarrel occurs between Tom Touchy and Will Wimble, which is referred to Sir Roger who satisfies both parties by gravely saying that much might be said on both sides.

They arrive at court (late, but room is made for) Sir Roger, (who) whispers (some commonplace remarks of politeness) to judge to secure the respect of the people. In the midst of a trial Sir Roger makes a speech not much to the purpose, (and made perhaps for the purpose of making an impression upon the author.) For this he is immensely applauded after court.

(On the return home, a curious incident happens in an inn, the host of which (was) a former servant of the knight's. (To testify his affection and respect for the knight, he) had his head hung out for the sign of the inn. Sir Roger had demurred to this as too high a compliment. As the fellow had done it, sheerly out of his affectionate zeal, the knight had it altered into the Saracen's head, at his own expense. This story is told to the author and on

his being asked by the knight if the head had not been changed sufficiently, he replies, "much might be said on both sides of it." Thus ends a pleasant day.

SIR ROGER AND THE GIPSIES.

Spectator No. 130.

Monday, July 30.

Page 25. *A troop*—A band. *Gipsies*—also spelt gypsies, are a race of wandering tribe, who travel about from place to place, living in tents and existing by beggary and various kinds of rognery with occasional instances of downright theft. They have a swarthy complexion and black eyes which strengthens the idea that they are of some oriental nations. Gipsy is supposed by some to be a corrupted form of Egyptian. *Whether he should not...peace*—Whether he should not exercise his authority as a justice of the peace. As men without a lawful means of existence, they were liable to be prosecuted as vagrants and it would Sir Roger's business as a magistrate to prosecute him. *Vagrant*—Vagabonds; *Necessary counsellor*—Magistrates relying upon the advice of their clerks is not peculiar to India alone. *Poultry*—The collective name given to all domestic fowls. *Might fare the worse*—Might suffer. These gypsies if treated with severity would revenge themselves by stealing the poultry of the punishing magistrate. *Particular account*—A detailed account. *Spoiling servants*—As said later on, by filling their heads with wild ideas of love and marriage. *Stray piece of linen*—An isolated or separate piece of linen. *Henroost*—The perch provided for the hens to roost or lodge in; henhouse. *Straggie*—Stray; wander about. *Agog*—Upset. *Crowns their hands*—Refers to the usual custom of placing some money in the hands of the fortune-teller. This custom is observable even in India. *Never fails beings &c...pains*—She is invariably promised that the most goodlooking young man in the parish would marry her. *Seduced*—Fooled; deceived; *led astray*.
 Page 26. *Sure to lose a knife*—The gypsies steal it away. *Pantry*—The portion of the kitchen, or the room where confectionaries are made and kept. *Sweet hearts*—Lover of either sex. *Sweethearts are things...on*—They exist by (gaining money from people whom they promise) Sweethearts. "Sweethearts" may be also interpreted as "they exist on the presents they extract from their sweethearts," but it is not meant here. *Bestow very plentifully*—Promise to people, in great numbers. They give away

sweethearts, to many people, as many as apply to have their fortunes told. *Jades*—A term used contemptuously for women. *Slut*—Another contemptuous term for woman. *If I would*—If I liked. *Would* always carries an element of like in it. *Communicated our hands to them*—A rather unusual phrase. Submitted our palms for examination. *Cassandra*—Used ironically. Cassandra was the daughter of Priam and Hecuba. She had received the gift of prophecy from the God Apollo who loved her passionately. According to another account, she had received the gift with her brother Heleus, by being placed, when young, one night in the temple of Apollo when serpents were found wreathed round their bodies and licking their ears which circumstance is said to have given her the knowledge of futurity. She had predicted the fall of Troy. She was taken to wife by Agamemnon whose destruction by Clytemnestra, she shared. *Lines*—The furrows in the palm which serve as indications of one's fortune. *Good woman's man*—A proper lady's man i. e., a man of the kind that please ladies most. *That I was good woman's man*—There could not be a greater joke than that. Addison on account of his natural gravity of demeanour was called "a parson in a tie-wig" i. e., he was as serious and grave as a parson, the only difference between him and a parson being that he wore a tie-wig, instead of the ecclesiastical full bottomed wigs. *Diligently scanned*—Examined attentively. Of course that was all pretence on their part, they said only what came to their minds and paid no attention whatever to studying the lines. Hence arises the irony of the word "diligently." *Had a widow...life*—A widow was to some influence in his life. This was the merest of guesses. Still as it agreed with the fact and the knight had not forgotten the widow, he is pleased. *Baggage*—Useless creature. Used contemptuously and only of women. *Sunburnt*—Tanned by exposure to the sun. *Smiled upon me*—To intimate his pleasure at being reminded of the old love. *Further inquiry into his hand*—Farther examination of his palm. *Cried "Pish!"*—An exclamation of impatience, contempt or disgust. Notice though he cries "Pish!" he bids her go on. *Dearer to somebody*—This is the way all fortune tellers talk. They name no names, because they can not do so, while by assuming a mysterious air they seem to say "we could if we would."

Page 27. *Roguish*—Wicked, or naughty as we say, said playfully. *Leer*—Ogle. *Makes a pretty woman's heart ache*—Makes a pretty woman love you very much. *Simper*—Half smile. *For*

nothing—Without making the conquest of a woman's heart. *Uncouth*—Unknown—usually associated with unpleasant things. Cf. Milton. "Go find out some *uncouth* cell."—Lallegro.

Gibberish—Spelt also "*ghibberish*"—is the general name for all unintelligible language. *Darkness*—Unintelligibility.

Oracle—The supposed divine responses given to human questions, through some gifted seer or other, in some temples of old, used to be called oracles. By far the best known was the oracle of the temple of Jupiter at Delphi. The priestess used to sit on a tripod which was placed on an opening through which rose up some vapour. After a while, she uttered the oracles, which were answers in generally Iambic hexametre verses, to the questions put by the people who wanted to consult the oracle. The oracles often conveyed no clear meaning and people had to interpret them, in their own way in order that these might suit them. The oracles were again capable of two or more interpretations. *The uncouth gibberish...it*—The unintelligible jargon in which the gipsies spoke made their fortune telling resemble the mysterious language of the oracles and we had to be attentive in order to understand them at all. *He knew several scasible...things*—The gipsies had made an impression upon Sir Roger. He was himself half inclined to believe them and was yet conscious that, that would be silly. It is a sort of apology to his own conscience he makes when he mentions that many sensible people believe that the gipsies often foretell curious things.

Jocund—Jolly. *In the height of this good humour*—While he was feeling extremely jolly. *Beggar, who was no conjuroi*—This is mentioned in order to show by contrast the conduct of those who were conjurors. Conjurors are practisers of slight of hands. *Pocket picked*—Robbed; his purse picked out of his pocket. *Palmistry*—

The science of telling one's fortune by the lines on his or her palm. Here a pun or play of double meaning is intended on the word. Besides its ordinary meaning it is intended to convey the meaning of dexterity in using the palm or the hand in picking pockets &c. *Vermin*—Used contemptuously. It means worms. *Dexterous*—Skillful. *Historical remarks*—Remarks regarding the history of. Though ordinarily historical remarks, means remarks found in history. *Profligate*—Of loose morals. *Infest*—Overrun; frequent. This word is always used of something unpleasant. *Governments*—That prevail in the countries where they sojourn. *Commonwealth*—Republic. A system of government where the

ly the breast pocket. *Turning*—Manufacturing. *Good principles*—Good maxims for the guidance of their conduct. *Tribulation*—Trouble, sorrow, distress. *For that*—Because. We now say simply 'for.'

Page 32. For my part—As far as I am concerned. *Had any hand in it*—Had any concern in bringing it about. Many people believed that Moll White was the author of the whirlwind. The knight did not believe it. *Tell into an account*—Began giving an account. *Diversions*—Amusements. *Chines*—Part of an animal, consisting of the backbone with the part adjoining cut for cooking. *Fall out*—Happen, occur, come in. Fall out means to quarrel. *Dead*—Dispiriting. All the vegetation is dead about Christmas. *Cheer*—Cheer comes from a word which means countenance; thence it has come to mean that which brightens the countenance. Good cheer means all those things collectively which go to form the solid animal comforts. It means also good food. *Warm fire*—Warm in connection with fire appears to be superfluous. It is not so. In England people are forced to keep some sort of a fire, but the poor have to practise economy in the use of coal too and often it is only a dull smouldering sullen fire that is kept up. A warm fire means a bright and blazing and comfortable fire. *Christmas gambols*—Pastimes peculiar to the Christmas season. *Rejoice*—Gladden. *Malt*—A produce of the kind of wheat. *Set it arunning*—Keep the drink freely open. *Smuttering one another*—Staining one another's face with soot. This is a favourite trick among the peasants, during a season of merry-making. For a general account of these gambols and tricks and smuttering of faces see the Deserted Village. *Which carried so much goodness*—Which spoke of so much goodness of his heart.

Page 33. Launched out—Started. *Securing the Church of England*—From the encroachments of the dissenters. Notice that the knight with his other aristocratic notions is a supporter of the high church party. *Rigid*—Strict. *Plumporridge*—(also called plumpudding) is one of the established things in the bill of fare on a Christmas day. The rigid dissenter had begun to give up some of his starched notions and showed it by eating plentifully of the plumpudding. *Despatched*—Finished discussing. *The club*—Consisting of Sir Roger; The Templar; Sir Andrew Treeport the wealthy and sensible merchant; Captain Sentry the honest soldier who retained into the country and left the service because he had not the impudence required to gain distinction;

Will Honeycomb the beau and the philosophic clergyman. For an account of the club see the spectator no. 2. *Sir Andrew Treeport*—See above. *With a kind of smile*—Of conscious superiority over Sir Andrew. *I vent*—To express. *Republican doctrines*—Sir Andrew used to hold trade the true means of conquest over every country and the true sovereign. *Doctrine*—Literally means "Teaching;" a *doctor* in Latin being a teacher, from *doceo*=to teach. *Gathering up his countenance*—Composing his features. *Wary*—Cautious; prudent. *Stand*—A place of observation. *Which redound &c...prince*—The observations which the knight had collected from Baker's chronicle and other book did very much credit to the prince. *Reflections*—Remarks—though the ordinary meaning is the mental review and criticism on things past.

Page 34. *Partly private*—A part of the knight's remarks related to private individuals and a portion to political facts. *Dish of coffee*—This expression is obsolete now a days. We hear more of a cup of coffee or tea than of a "pensive dish of coffee." *Squire's*—Some inn or coffee house. The days of Addison were the great days for gatherings in clubs and coffee-houses. *Complying*—Agreeing to. *Waited on him*—Attended him. Only an apression after the pompous politeness of those days, meaning I accompanied him. *Venerable figure*—A form calculated to inspire respect. It caused all the men to look at him. *Supplement*—to some newspaper. *Cheerfulness and good humour*—Liveliness and good temper. *All the boys*—All the servants. This fashion of calling waiters "boys" comes from France where all waiters are called *garçon*. *Conveniences*—Requisites to make him comfortable. His cheerful and hearty manner made all the waiters eager to serve him and other people had to wait till he was served with everything that he had asked for to make himself comfortable.

Analysis :—The author is surprised with a great knocking. On enquiring, he is told a grave person has called, who turns out to be Sir Roger's coachman. Sir Roger had come to town to see prince Eugene and desired the author to see him.

The author calls : is delighted to notice in his friend the old peculiarity of clearing his throat with great vigour. They meet with great cordiality and Sir Roger runs over a detailed account of all the country people and a description of the country events.

After which he makes enquiries concerning the club, harps upon his old antagonism with Sir Andrew and ends by expressing a desire that the author should find him a good convenient

place of observation for taking a good look at Prince Eugene for whom he has an uncommon degree of respect.

The morning is passed in these conversations and by the knight's suggestion, they adjourn to a coffee house to take a pipe over a "dish of coffee." Here as everywhere the knights' lively manners and great good temper secure him the attention of all the waiters much that all the other customers has to wait till he is served.

SIR ROGER IN WESTMINSTER ABBEY.

Page 35. *Paper on Westminster Abbey*—Essay on Westminster Abbey. *Ingenious*—Clever. *Fancies*—Ideas. *I could...head*—I could not make out what put the idea of visiting the Westminster Abbey into the knight's head. *Baker's chronicle*—of all the celebrities. *Under his butler's hand*—Under his butler's management in the process of being shaved. *Widow Trueby's water*—Some kind of table water. *As soon I had got it down*—As soon as I had swallowed it. *Unpalatable*—Distasteful. *Made my faces*—Made grimaces—like those that men make unconsciously when they have tasted any thing unpleasant. *The stone or gravel*—Diseases of the urinary organs peculiar to people of sedentary habits.

Page 36. *Virtues*—Properties (medicinal ones). *I could have wished...sooner*—I would have been glad to know its nature and properties first—because then I would not have taken it. *Too late to complain*—Properly not too late to complain but too late to hope to mend it. *Infection*—Contagion of diseases. *Take care that it was an elderly man*—Probably because the knight from his caution, could not trust his person to the skill of an inexperienced young driver. Similar caution is found in his enquiry about the soundness of the axle-tree, later. *Apothecaries*—An inferior kind of medical practitioners. They were not allowed to charge any fees but they made it up by charging extra high for the drugs they sold to the patients. *Did more good...county*—Mrs. Trueby's waters possessed an efficacy much greater than that of the medicines prescribed by the doctors and apothecaries. *Jointure*—Property. *Fain*—Gladly. *The whole country...her*—The whole country would be glad to see him marry her. *Engaged*—To be married; betrothed. Probably the knight means, if his affections had not been engaged by the widow. *Axle-tree*—The horizontal rod running through the centres of a pair

of wheels. *Warrant it*—Guarantee it ; be a surety for its strength. *Popping out his head*—Putting out his head. Pop is used of anything suddenly appearing out of an aperture. *Asked him if he smoked*—This was a piece of the knight's eccentricity. Probably he was in high good humour and wanted to please the coachman.

Page 37. Tobacconist's—A tobacco shop. Dealers in tobacco are tobacconists. *Roll*—A packet. *Virginia*—A Tobacco grown in Virginia. Virginia tobacco has always been famous for its quality. *Nothing material*—Nothing important. *Body of the church*—The main part of the church—where the congregation would sit. *Trophies*—Tokens of triumph and victory generally the banner or the arms captured in war. *Cried "A brave man"*—It required no Oedipus to guess it. It shows only that the knight's enthusiasm was kindled. *Sir Cloudely Shovel*—The great naval hero. *The knight uttered himself*—To utter oneself means to utter one's thoughts or feelings out. Here what is meant is "the knights exclaimed." *Whipped*—Defeated. *Planting himself*—Stationing himself. The word "planting" is used to show the knight's placing himself in a determined manner with a view to listen to all that the guide may say. *Our historian*—A guide always attaches himself to every party of visitors and undertakes to show and to explain the history of each one of the sights. The guide who had attached himself to them is meant. *Particularly the lord who had...head*—This of course is a creation of the authors, to illustrate the absurd tales that the guide make up and try to pass on the people. And the knights "particular" attention in mentioned to satirise the general credulity of the visitors that swallow all that the guides tell them. *The Statesman Cecil*—The famous favourite of Elizabeth's. *Concluding them all to be greatmen*—After pronouncing them all to be great men—as he had done in the cases of the warrior with the trophies, Dr. Busby &c. *Martyr to good housewifery*—see appendix. *Housewifery*—The duties of a housewife or the mistress of houses. *Inquisitive*—Curious. *Regarded*—Observed. A prick of the needle in her finger is said to have caused her death. *Coronation chair*—Chair on which the kings of Scotland were said to sit at their installation to the throne.

Page 38. Jacob's pillow—was the name given to stone, which was used for the coronation chair of the Scottish kings of old. *Forfeit*—Fine—for having sat on the chair. *Ruffled*—Dis-

turbed. The figure is taken from water the surface of which is ruffled when disturbed. *Trepanned*—Unwarily laid into a trap. *It would go hard but*—Great probabilities are that he would get a tobacco stopper out of one of them. *Pummel*—(spelt also pommel) the guard. *Touched for the Evil*—Scrofula was called the king's evil. There was a belief that persons off listed with the Scrofula would be cured if touched by the king because the king was always looked upon as God's viceregent on earth and was believed to possess some divine virtues. Sometimes golden angel, with the king's face on it, used to be hung round the neck of sufferers from scrofula. *Fine reading*—Curious accounts. *Casualties*—Accidents. *There were fine reading.....reign*—The knight said that there were rather curious accounts of a good many accidents which happened in his reign. He meant to insinuate that what are called accidents were not accidents at all. There was foul play and hence the accounts are noteworthy. This also is the reason of his shaking his head disparagingly. *Something I'll warrant you*—Addison himself was a whig. This is a sly reference to the enormities laid to a political opponent's door by thoughtless people even when they are good natured.

Page 39. Opportunities of shining—Opportunity of displaying his knowledge gathered from Baker's chronicle perhaps. *Doing justice*—Doing credit—as an apt pupil does credit to a teacher. *Extraordinary men*—Because he was so well informed about the great characters in Baker's chronicle.

Summary :—Sir Roger had read the author's paper on the Westminster abbey. There were many ingenious conceits in it. He had observed that the author promised a second paper on it, so suggested visiting the Abbey in company with the author. This idea of visiting the abbey had probably been put into the knight's head by the study of Baker's chronicle, in which he has lately been engaged.

The next morning after a shave by the butler the knight set off on the visit in company with the author after taking a glass of widow Trueby's water which is recommended to the author as a great remedy against stone and gravel and all contagion but found by him exceedingly unpalatable. Widow Trueby distills all the poppy five miles round of her and distributes this sovereign remedy indiscriminately among all classes of people. She has a long jointure and all the country would fain make a match of her and the knight. The knight considers that it would be the

best thing for him to marry Mrs Trueley if his affections were not already engaged.

A coach is called, with an elderly coachman who is asked about the soundness of the axle-tree and who in reply warrants them and they start. The knight exhibits his eccentricity by calling down the coachman, asking him if he smoked and directing him to stop at the first tobacconist's for a roll of the best virginia.

Arrived at the abbey, the knight pronounces every one of the characters a brave and great man. He receives with great attention the Cicerone's accounts, accepting even the absurd ones.

The knight tries the two coronation chairs and questions the Cicerone regarding the authenticity of the report about this stone called Jacob's pillow.

He has fine opportunities of displaying his acquaintance with Baker's chronicle as he comes to the tombs of the British kings and queens.

They leave the abbey after the knight has gratified the guide by a liberal reward and shaken hands with him for a great man and asked him to see the knight in his lodging where they might talk over the things more at leisure.

SIR ROGER AT THE PLAY.

Page 40. Had a great mind—Had a great desire. Assuring me—And assured me that &c. Good church of England comedy—A comedy, which contained the established church of England principles. Here is again seen the knight's prejudices due to his aristocracy. Who this distressed mother—The name of the play they were going to visit was "Distressed mother" and Sir Roger wants to know who she is.

Hector—Son of king Priam and Hecuba, was the most valiant and hence elected the captain of the Trojan chiefs that fought against Greece. He married Andromache the daughter of Ecton by whom he had Astyanax. He acquitted himself with signal valour during the Trojan war having killed no less than 31 of the Greek chiefs. He perished and his remains which had fallen into the hands of the Greeks were treated with great insult, before they were ransomed by Priam.

Was a brave man—He was a brave man no doubt, but Sir Roger mentions it more from his habit of giving that epithet as the climax of his praise. Brave originally meant showy or gorgeous for which meaning Cf : Milton.

Like a stately ship

With all her *bravery* on and tackle trim.

Samson Agonistes.

also, "The *brave* day sunk in hideous night".

Shakespeare.

The meaning in which Sir Roger uses it is grand and handsome rather than simply courageous. The meaning is somewhat the Scotch "braw." *Mohocks*—also spelt Mohawks, was the fanciful given by a party of wild young men, to themselves. It was their delight to go about the streets molesting peaceful passers by, beating the watchmen and committing mischief in general. Such feats as beating the watch, ringing up honest citizens at dead of night and wrenching off knockers from doors have been practised by gentlemen of wild spirits up to a comparatively late date. *Abroad*—out in the streets. Q. Explain—"The school master is abroad." A. Education (amongst all classes) is being propagated. *Lusty*—Powerful. Lust originally meant desire, will, and now means a licentious desire. *Black men*—Probably men with black marks on, to disguise them rather than black men. *Mended their pace*—Quickened their pace. *A mind to hunt me*—An intention of molesting me. "Hunting" was probably the term used by these gentry themselves. *Served such a trick*—Played such a trick i. e. had been hunted.

Page 41. *Shown them.....sport*—Given them some trouble to come up with me. The squire as he himself says is an old fox-hunter and when the fox proves a cunning one and gives its pursuers a deal of trouble to come up with it, it is then said only to afford them sport. *Turned and dodged*—Tricks to elude them by striking away from the straight course and again turning back suddenly &c. *I threw them out*—Eluded them. Dogs are said to be thrown out of the scent when they can no longer trace by the scent the way, the fox has gone. *Doubled the corner*—Turned the corner. We have double in a similar sense in 'doubling a cape.' *Captain Sentry*—One of the gentlemen of the knight's club. See the Spectator no. 2. *Make one with us*—We now say make one of us : Be one of our party. *For John tells me &c.....mended*—It seems some accident had happened to the knight's carriage and now it had been repaired and was again fit for use. *Appointed hour*—The hour agreed on. *Good oaken plants*—Stout oak cudgels. *Convoyed*—Carried him

under our protection. Trading vessels are said to be convoyed by a fleet or by a portion of one; when they sail under the latter's protection. *The pit*—That portion of the house, which costs least. *Seasoned with humanity*—permeated habitually with kindness.

Page 42. *Partake of*—Share in. *Partake* is *Part-take*. *Proper*—Becoming; fit. *Tragic audience*—Audience of a tragedy, though the phrase means an audience having some thing tragic in themselves. *Pyrrhus*—A son of Achilles and Deidamia, the daughter of king Lycomedes who was called so from the yellowness of his hair. He was also called Neoptolemus or new warrior because he came to the Trojan war in the last year of the siege of Troy. He distinguished himself greatly by his valour. He was accounted inferior in valour to none of the Greek heroes and was inferior, only to Ulysses and Nestor in point of wisdom and eloquence. He was the first who entered the wooden horse, by means of which Troy was taken. After the fall of Troy, he is said to have practised the greatest cruelties on the Trojans. In the distribution of captives which took place after the fall of Troy, Andromache, Hector's widow fell to his lot. Pyrrhus is said to have immolated to his wrath Astyanax; Hector's child by Andromache. *Stiff*—a stiff gait produced by an affectation of importance. *The king of France*...*strut*—All fopperies, peculiarities of manner and affectations were imported from France. *I see indeed remarks*—Remember, it was his business as the spectator to observe everything curious. *Natural criticism*—Spontaneous criticism in which the various opinions given out are not the outcome of a judgement modulated by conventionalities. There is a thing called an artificial taste i. e. with it a man likes or dislikes a king according as the standarder by which he has been taught to compare it. Habitual theatre goers would judge of a play with some of the artificial taste they have acquired. Sir Roger makes original remarks about things according as they strike him. What the author means by a natural criticism may best be understood by reading a piece of a art criticisms in a newspaper. To the outside world they are without meaning almost and certainly for a man who goes to a theatre for the first time, the things mentioned in the critique are not at all those calculated to strike him. The *chis* of an actress for instance is something unintelligible to a man who knows something of actresses and seen many of them. (The word *chis* corresponds somewhat to the hindustani *Kaida*). *Telling me that.....and*—This is always the characteristic of

those that go to a play for the first time. This shows also the knight's ignorance of all classical subjects. *One while*—At, one point. *Concerned*—Anxious. *Hermione*—A daughter of Menelaus and Helen. She was privately promised in marriage to Orestes the son of Agamemnon. But her father ignorant of this preengagement gave her hand to Pyrrhus out of gratitude to him. Hermione, tenderly attached to her cousin Orestes, looked on Pyrrhus with loathing and disgust. According to others she received the addresses of Pyrrhus with great pleasure and even reproached Andromache, his concubine, with stealing his affection from her. Her jealousy for Andromache, according to some, led her to unite herself to Orestes and destroy Pyrrhus. She afterwards married Orestes and received the kingdom of Sparta as her dowry. *What would become of Pyrrhus*—Probably because he was claimed by each of the two women Andromache and Hermione. *Importunities*—Urgent pressing. *Vehemence*—Emphasis. *More than ordinary*—Because the knight recalled his personal reminiscences. *Pyrrhus his threatening*—Pyrrhus's threatening. Here it is seen clearly how the present sign of a positive case, an apostrophe S, is only an abridgement of the personal possessive pronoun which was formerly used after the noun to have it in the possessive case. *Dwelt so long*—Lingered so long. *Perverse*—Obstinately bent upon going in the direction precisely opposite to the direction you want them to go in. *Dramatic rules*—Canons of criticism which the author must observe, eg., that of preserving the three unities of Time, Place and Action laid down by Aristotle.

Unity of Time means the thing represented must be accomplished in a single day. Unity of Place means that the scene of action should not be shifted about from place to place. Unity of Action means that no incident or episod irrelevant to the development of the play, should be admitted.

Should your people...understood—Of:—"The next step to our refinement was the introducing of Italian actors into our opera; who sung their parts in their own language, at the same time that our countrymen performed their in our native tongue. The king or hero of the play generally spoke in Italian and his slaves answered him in English, the lover frequently made his court and gained the heart of his princess in a language which she did not understand.... ..

At length the audience grew tired of understanding half the ; and therefore to ease themselves entirely of the fatigue of

thinking have so ordered it at present that the whole opera is an unknown tongue." Spectator no. 18. In this naive question of the knight's, we see the quiet sarcasm and humour characteristic of Addison. *Acts*—Part or division of a drama.

Page 43. *Fell apraising*—Fell into praising. *Astyanax*—The son of Hector by Andromache. See Hector. *Menace*—Threat. See Hermione. *Cluster of them*—Group of them. *Struckin with them*—Sided with them. *Orestes*—The son of Agamemnon and Clytemnestra. After Clytemnestra with the help of her adulterer Ægisthus had murdered Agamemnon, Orestes, saved by a sister Electra (called Laodicea by Homer) was brought up by Strophius king of Phocis who had married a sister of Agamemnon's. He was tenderly treated by Strophius and educated with his son Pylades. With Pylades Orestes contracted a friendship which has been well known, all over the world. *Pylades was a very sensible man*—This remark as every body can see had nothing whatever to do with the subject they were discussing. But Sir Roger like many more talk for the sake of talking merely and do not much mind if what they say has got any sense or if it pertains to the subject. *Wags*—Wits. People with a turn for lighting upon the ridiculous and given to making fun of people. *Smoke him*—Smoking like Roasting is a term for merciless chaffing or ridiculing. *Captain Sentry...elbow*—Captain Sentry noticed that two or three men with a turn for ridicule were listening attentively to Sir Roger's remarks and fearing that the knight should be mercilessly chaffed by those men, he just pulled him by his coat-sleeve &c. *Whispered something*—To keep him engaged with a view to preventing his commission of further absurdities.

Page 44. *Was glad not done on the stage*—Cf :—"But among all our methods of moving pity or terror there is none so absurd and barbarous and what more exposes us to the contempt and ridicule of our neighbours than that dreadful butchering of one another which is so very frequent upon the English stage." Spectator no. 44, which see for Addison's opinion on Dramatic murders. *"Looked as if he saw something"*—Perhaps a quiet satire at the monstrously absurd manner in which tragic actors in a "mad scene" stare. *Jostling*—Also jostling, means pressing against one another as men do in a crowd.

Analysis.—Sir Roger who has not been to a play the last twenty years wants to go and see one. The "Committee" is what he saw last and he had seen it because he had been assured it

was good high church comedy. He makes enquiries regarding the Distressed mother—the new tragedy; and is vastly satisfied to know that she was Hector's widow. Sir Roger is in some apprehension of being molested by the Mohawks, by a party of whom he fancies he had been hunted some time ago. The presence of captain Sentry would assure him. Captain Sentry with the sword which he had used at Steenkirk, the author and Sir Roger start for the play in Sir Roger's coach, which has been lately repaired. They arrive safely and find comfortable seats. During the play Sir Roger makes quaint remarks on the different actors and the author likes his natural criticism. From Andromache's repelling Pyrrhus addresses Sir Roger is put in mind of how hard widows are to manage. Sir Roger is a little surprised to find that all the actors speak intelligibly. He makes a few little mistakes regarding the identities of the personages but he soon sets himself right.

"During the intervals between the acts when people are commenting on the play, Sir Roger strikes in with a party and makes some remarks not much to the point. His remarks excite the interest of some wags but Captain Sentry saves him from the roasting he would have otherwise got by keeping him engaged. The party returns home each greatly pleased with the entertainment.

SIR ROGER AT VAUXHALL.

Page 45. *Irregular*—Not measured. *Bounces*—Thumping noise. *Innocently*—Simply. *On the water*—By boat. *The knight put.....staircase*—Cf:—"When he (the knight) comes into a house, he calls all the servants by their names and talks all the way upstairs to a visit." Spectator no. 2. which see for a portrait of the knight. *Speculating*—Philosophising. The knight essentially a homely man, had a wholesome aversion to all sorts of philosophy and subtle speculation. *Till I had done*—Till I had finished speculating. *I found all the...friend*—Cf: Goldsmith. (Children) "gathered round to share the good man's smile."

Deserted Village.

This is always a test of the genuineness of the kindness of a man. Children always love those who are really kindhearted and avoid the opposite kind of people. *Prating gossip*—Talkative and communicative women. A chatterbox. Gossip comes from *S. God-sib*: *god*=God and *Sib*=kin, relative so that its original

meaning was a sponsor, a godmother, or a godfather. From the practice of many people gathering together at a baptism and chattering a good deal, the word has come to mean an idle tattler as also the act of idle and trivial talking. *Conference*—Conversation. Conference is too big a word for this petty exchange of trivial ideas. But to the gossips, their talk must be of importance enough to merit the name. There is thus a slight irony. *Water men*—Boat men. *With a wooden leg*—The man must have lost his leg and had on one of those wooden legs with the help of which cripples walk. A cork leg also is used.

Page 46. *Bate him*—Let him off. Not insist on exacting from him. *I would rather &c.....service*—Rather than not employing a brave man who has suffered in the queen's service I would engage him even though he is a cripple and I should have to do with less service (in the shape of hard rowing) than what I would have found if I had engaged any body else. *If I was a lord*—If I were a lord. *Barge*—A big heavy boat, rowed generally by eight or twelve rowers. *Livery*—Badge of service, showing in whose service the wearer is. *I would not...livery*—I would not engage a single man (that had not lost a limb). *Trimmed the boat*—Balanced the boat. *Sober man*—Steady man. *Ballast*—The heavy weight put into a vessel, in order to keep her steady. The principle is of lowering the centre of gravity and securing greater stability of equilibrium so that when slightly displaced from its position of equilibrium, it would return again to its original position. *History of his right leg*—Account of the way which led to the loss of his right leg. *Triumph of his heart*—Exultation in his heart at the greatness of the English nation. *One English man.....three Frenchmen*—The antagonism between France and England has continued from time immemorial and the number of triumphs the English have had over the French has led to this boast which is common among Englishmen. *Popery*—The Roman Catholic religion and the ascendancy of the pope. *Fleet*—The British navy is said to be the bulwark of the British Nation. England's maritime supremacy is well known. *The Thames..... noblest river*—The knight is led into a slight inaccuracy by the strength of his enthusiasm. The Thames, especially about London is the dullest, dirtiest and most wretched looking river in the world. *London bridge &c.....world*—This also is an exaggeration. *Seven wonders*—(1) The Pyramids of Egypt, (2) The Hanging Gardens of Babylon; (3) The tomb of Mausolos, (4) The temple of Diana at Ephesus, (5) The Colossus of Rhodes, (6) The statue of

Zeus by Phidias, (7) The Pharos of Egypt or the palace of Cyrus cemented with gold. *Honest prejudice*—Innocent convictions. Prejudice means an unreasoning belief—an opinion that you possess without enquiring into the grounds of it. A prejudice is not necessarily a false belief, though it may very well be so. *Obey*—Adhere. *True Englishman*—This word like John Bull is always applied to an Englishman's failings and prejudices. *Metropolis*—Capital. *Bid me observe*.....*Temple bar*—Asked me to observe what a great number of church steeples were seen and how none on the side of Temple bar. *Mend the prospect*—Improve the view.

Page. 47. *Overflowings*—Abundance. *Humanity*—A keen sense of sympathy with and love for his fellow beings. *Gone a good way*—Had a considerable influence. *Forbear*—Help; restrain. *Wenching*—Going after public women. *Ribaldry*—Gross language. *Shocked*—Disgusted. *Face of magistracy*—A grave face that becomes a magistrate. *Vagrant*—Vagabonds. *Fragrancy*—The fact of their being pervaded with sweet scents. *Walks*—The paths along which people walk. *Mahometan Paradise*—According to the conception of the Mahomedans, Paradise is a spot abounding in all delights that minister to the senses. *Coppice*—A group of trees forming a wood bower. *Aviary*—A building or a portion of a building netted off or a large cage designed for, the keeping of birds. From Lat. *aviarius*=pertaining to birds; a bird. *Nightingale*—A bird as much in requisition in love affairs and love songs as the Bulbul is in the Persian loves. *By the music*—While listening to the singing. *Mask*—A lady wearing a mask to disguise herself. *Wanton*—Lewd; loose. *Hung beef*—Corned or cured beef. *Saucy*—Impertinent. Going to make some impertinent remark. *Ratified*—Emphasised. *Peremptory*—Authoritative. *Animadvert upon*—Remark upon. *Strumpets*—Disreputable women.

Analysis :—The author one day while in his study, hears some noisy thumpings on the door, followed by an enquiry after the door is opened, about the philosopher. By his cheerful voice Sir Roger is recognised, who in a moment gather all the children in the house round him and is engaged in a conversation with the landlady whose heart he has already won. From the staircase the knight reminds the author of a promise to visit the spring garden. They issue out and take a boat. Sir Roger purposely choosing a man with a wooden leg from his fondness for people who had suffered in Her Majesty's service. The waterman, on the journey, is made to relate how he lost his leg and in consequence the story

of the battle of the Hague is told. Sir Roger is in quite an enthusiasm about everything English, and pronounces a single Englishman equal to three Frenchmen as also the Thames the noblest river in the world, the London bridge the first wonder with several other remarks truly English.

Sir Roger remarks the scarcity of church steeples on the Temple bar side.

According to his usual benevolent custom of saluting every passerby Sir Roger salutes the people that pass by and meet with Thames ribaldry from a party of young men. The knight after his first shock is indignant and remembers the magistrate.

Spring Garden is arrived at. The fragrance of the walks and howers reminds one of the Mahometan paradise. Sir Roger is reminded of an aviary of Nightingales at home and falls to talking of Nightingales and love. A mask interrupts his thought by a request to take wine with her, whom he sends about her business.

They take a refreshments in the shape of "hung beef and Burton ale," the remnants of the food being sent to the waterman with wooden legs.

They return very pleased and the knight feeling called upon, as a justice of the peace to make some remarks about the morals of the place leaves after telling the "mistress of the house who sat after the bar", that he would be better pleased "if there were more nightingales and fewer strumpets."

DEATH OF SIR ROGER.

Page 49. *Sensibly*—Perceptibly or considerably. *Afflicted*—Grieved; pained. *I question not but*—I do not doubt that. *Suspence*—Uncertainty. *Lit* it means a state of hanging. *Promoting an address*—Supporting. *Penning*—Writing. *Particular*—Detail. *To the honour*—Redounding to the honour. *Several circumstances and...silence*—Several details and particulars, which the others omit to mention. *Circumstances* was frequently used for details. Cf: Milton.

"Tell me the sum, the circumstances later."—Samson Agonistes. *You was*—This is the butler's grammar. *Melancholy*—Sad.

Page 50. *Who loved...we loved*—Sudden transition from the third to the first person. This is a kind of mistake Indians are liable to making. *See justice done*—See that her rights were preserved. *Wronged*—Hurt. *Roastbeef stomach*—Inclination to eat roast beef. *Sirloin*—Is the richest portion of beef. *Lighten*

ing before his death—Similar to the last flickering of a candle before it goes out. *Tenement*—Habitation. *Fraise*—A kind of thick rough cloth. *Moving sight*—Affecting sight. *Commending*—Praising. *Poremptorily said*—Perhaps the butler meant positively said. Even now it would make meaning as peremptory means authoritative.)

Page 51. *He made a good end*—Died in peace of mind. *Pall*—The black cloth which covers the coffin. *Heavy hearts*—Sad and sorrowful hearts; (The exact opposite light is used for glad or merry). *Wished him joy of the estate*—Wished that he might find happiness in the enjoyment of the estate. *Quit rent*—Rent paid by the freeholder or copyholder of a manor in discharge or acquittance of their services. *Makes much of those*—Treat them with great consideration. *It would have gone to your heart*—It would have moved you very deeply. *Carrier*—No postal system as we see now, existed at the time and packages used to be carried by carriers going regularly round with their cart.

Page 52. *Acts of Parliament*—Shows how the stout knight remembered the disputes they had had and he wanted to convince Sir Andrew of his errors by presenting him with a copy of the acts of parliament in which Sir Andrew might read for himself and learn the laws of the country.

Summary:—A piece of illnews reaches the author which afflict him considerably and which will pain his readers too. Sir Roger is dead. According to the account of a whig opponent of Sir Roger, his death resulted from a cold caught while he was warmly promoting an address of his own penning. But accounts, both from the parson and captain Sentry, make no mention of it though they furnish many particulars all doing credit to the good old knight. A letter from the butler however furnishes details which the others had overlooked and this letter is given in full. The butler with genuine feeling and bad grammar writes to the author, whom he addresses as "Honoured Sir" that the knight had caught a cold at the last country sessions but that was while he was there to see justice done to a widow and her child who had been wronged by a neighbouring gentleman. The first alarming symptom the knight had shown was the loss of his roastbeef appetite. A kind letter from "the widow" had seemed to revive the knight for a short time, but this only "proved a lightening before death." The knight had left his mother's ^{treasure} ~~jewellery~~ to the widow and legacies and pensions to the servant as well as handsome gifts to the parson and to all of his friends. It is said

that money has been left for the construction of a steeple to Coverly church. The knight made a good end and had wished Captain Sentry the next heir, joy of the estate.

All the books had been left to the author.

The butler also gave intimation of a book following by the carrier for presentation to Sir Andrew. This proved to be the acts of Parliament which was sent probably to convince Sir Andrew of his mistake on the points which he had disputed with Sir Roger.

As a mourning to his parish, he had left a frieze coat to every man and a riding hood to every woman, because it was a rainy day on which he made his will. He has left rings and mourning to every friend also.

TRIAL OF THE DEAD IN REASON.

Page 55. *Dead in reason*—Dead in mind; People whose minds are inactive as those of the dead—therefore people who reasonably speaking are dead. *Chair of Judicature*—Chair of judgement. *To open the purpose*—To intimate the purpose. *Which tended.....explanation*—The object of the sessions was made out to be: *Persons dead in law*—Persons who have forfeited their lives by the law. A murderer's life for example is forfeit by law, still his execution is required: So a man's life may be forfeit by reason and this court had met to pass the sentence of death upon him. *Upholders*—Supporters. *Indictment*—Accusation. *Which was in the substance*—The purport of which was. *Evil heart*—Evil disposition. *Put to death*—Killing is the term still used for conquest in love. Read on. *Amorous*—Pertaining to love.

Page 56. *Presented*—continued in. *Construed to be*—interpreted to be. *Interment*—Burial: *Whereas Mrs. Rebecca...Rebecca*—In a mocking tone of formality such as is usually practised in courts, is made out the charge. The substance is that by the use of a "certain kind" of objectionable instrument called a looking glass and also by the use of certain articles of dress and by the practice of movements of the eyes and face, beside, the said Rebecca had "killed" a number of young men. She still went on practising her evil ways. The court, according to former edicts must consider the life she was living as death (in reason) and therefore application is made for permission to bury her.

The author wants us to know that the life of a young woman who lives for the sole purpose of making conquests in love is death intellectually and morally.

Humanity—Pity. To dispose...marriage—To get married. *She said.....dead*—The lady defends herself this way. She had really practised all the arts mentioned but it was for the purpose of getting married and not from a senseless spirit of frivolity which would argue her want of reason and bring home the charge of "death in reason." Besides the charge itself made her out as killing others rather than dead herself, so she could not be sentenced to be buried. *Alleged—Stated* ; put forward. *The expressions.....words*—The expressions such as "I die for &c." mentioned in the love letters were mere words void of any significancy i. e. when it was stated that a person was dying for her, he was not dying at all or anything like it. *Made their escape*—from her toils ; ceased to be in love with her. *Pitied*—On account of their distress in loving without hope of a love in return. *Believed*—In their declaration of love. As a proof of her *bona fide* practise of her charms for the lawful purpose of gaining a husband, she urges that she had been ready to marry any of those men who declared themselves dying for her, but these men had always withdrawn as soon as they found that she was inclined to love them in return. The whole of Rebecca's defence can thus be put clearly in the form of questions and answers.

Q. Why did you frivolously and heartlessly live merely for the sake of petty triumphs in love ?

A. I did not do so. I exercised my charms for the legitimate object of gaining a husband.

Q. But if so, why did you not take a husband.

A. Because the men who professed love were all insincere. They held on only so long as I resisted, when I was inclined to listen to them they all withdrew.

The author intends to state in plain language that it is lawful for a woman to exercise her charms if it is done for the purpose of gaining a husband. Heartless conquestry alone is reprehensible.

Settle the meaning.....love—At present the words convey no real representation of the facts of the case. "I die" is said too lightly. The precise meaning of it the degree of significancy in it requires to be determined definitely. *Air of innocence*—Appearance of guilelessness. *Gained credit*—Obtained credence or belief in her statements. *Standing rule*—A rule for all occasions. *Billet*—Note ; a letter. *Bail*—Security for the appearance for trial of an accused person. *Mainprize*—"The writ of mainprize ; manucaprio is a writ directed to the Sheriff (either generally, when any man has been imprisoned for a bailable offence and bail hath been

refused, or specially, when the offence or cause of commitment is not properly bailable below) commanding him to take sureties for the prisoner's appearance; usually called *mainpernors* and to set him at large."—*Blackstone. Comment Bk. iii Ch. 8.*

Page 57. Admirers—Lovers. Head—Heading or charge, viz. that of using the words "I die for you" without meaning anything serious. *To be his own hand—*To be in his own writing. *He took snuff—*Taking snuff was very prevalent among the fashionable "beaux" of the time. And a snuff-box was manipulated by a gentleman, along with his cane in much the same manner as the fans were manipulated by the ladies (for a humorous account of which by Addison see *Spectator* no 102). Taking a pinch of snuff gracefully was accounted an accomplishment. Taking snuff served also the same purpose as that of the present day cigar or cigarette. The man's taking a pinch of snuff in a sinnikin manner as we can well imagine him doing expresses the utmost degree of nonchalance, a total disrespect for the court and an utter indifference to the indictment. A present day man lightening his habbana with great care or carefully rolling up a pinch of Maryland into a delicious cigarette would convey somewhat the same impression. *Accusation was reading—*The charge was being made out. *If he were not a dead man—*He had said "I die" therefore he must have been dead when brought up to trial. There is also a subtler meaning. Addison never had for the sex the esteem, the respect and the tenderness which his friend Steele possessed in an eminent degree. We can therefore understand Addison saying almost "How on earth could you bring yourself to say 'I die for you' to a lady if you are not altogether worthless and deed in reason?" *Did not know.....method—*Cf :—"the expressions... were become mere words" and "settle the meaning of the words 'I die' in letters of love:" the preceding page. *Weakness of his parts—*Weakness of his intelligence. *For example's sake—*For the sake of my dignity or position—an example as I would be to others. *Sentence—*Order for punishment. *Warning—*From the punishment which you will suffer others will take warning. *Want of wit—*Want of wisdom. Wit originally meant wisdom as seen in "Witenagamot." A. S. *Witan* was to know. *Beat his snuff-box—*Tap his snuff-box. An action signifying great coolness and impudence. *Prythoe—*It is an abridgement of "I pray thee." *Power of life and death—*the authority to condemn one to death. *Whut a pox—*Pox was a meaningless word used in oaths. "A pox on thee" meant like a "murrain on thee" the same thing as the modern

"Confound you" or "damn you" does. "What a pox has thou &c." would be equivalent to modern "What the devil have you &c." This pox *must not* be confused with the pox in small-pox, chicken-pox &c. *I suppose thou wouldst...her*—I suppose you would like a man to keep silent in the company of the woman he loves. Note that "would" always implies an element of liking. "Thou wouldst have" is the same as "you would like to have." *Mistress*—Lady love; sweet heart. The word has deteriorated in meaning and now means a woman in keeping. *Breaking a fast telling a lie*—Thanks to an improvement of morality, men see now, though many do not even now that a lie is not to be tolerated even in jest. *Stiffump*—A contemptuous epithet meaning perhaps a puritanical good for nothing. *Note*. Bishop Hurd ascribes all that "pert rhetoric" to Steele. *Inspid*—Silly; foolish. Properly tasteless and pointless. *In the midst of his eloquence*—In the middle of the speech which he was delivering with such eloquence. Notice the irony in "eloquence" in "insipid" talk. *Stonedead*—Dead and inert as a piece of stone. *Upon which he...dead*—This a sly hit of the author's at the class of triflers who draw inspiration from the snuff-box! and are as nothing, speechless annihilated if they are deprived of their snuff-box. *hale*—Healthy; well-preserved and hearty.

Page 58. *Credible*—Trustworthy. *Deposed*—Stated; gave evidence. *Repeated the...tavern*—Notice how all the world resorted to cafes and inns and taverns. *Canterbury tale*—Referring to the famous work of Chaucer's. *Seasonably interrupted*—Interrupted in proper time. *Arrest of judgement*—Pause or delay in or total cessation of the sentence. *Held certain lands...life*—Since the young man held the lands and he, held them by, or in consequence of the old gentleman's life, the old gentleman could not be dead. The old man had not always been useless and thus "dead in reason." He had at one time at least been useful and had acquired some land which the young gentleman held. *Moment*—Importance. Moment and importance are both used ironically. *At ply*—Gambling. *Toasting*—Drinking, to the health of or in honour of. A coxcomb admirably brought out as any body acquainted with the manners of young gentleman with more money than brains, can see.

Page 59. *The old man...1709*—The old man had died "in reason" from the moment, he ceased to be usefully employed. *That he departed...death*—The usual inscription for a real burial would have been, "he departed &c...his life," but he had never lived

since he was never usefully occupied so it is the 25th year of his death "in reason." *Criminally...authors*—Those authors who never produce anything really worth reading are dead in reason. *Still born*—Born dead. Such works as had, never at any time, since their production found readers. *Others*—Other authors. *Their life-time*—When they had their faculties about them and could and did make use of them. *Sprightly issue*—Lively offsprings. *Had given proofs of their death*—Had proved their total uselessness. *Posthumous*—Born after the death of the father. *Children*—Offspring—literary productions. *Bore no...brethern*—No ways resembled in nature, in art, skill or beauty the earlier compositions of the same author. *Fathers...progeny*—authors of productions both good and bad. Progeny is offspring. *The last*—Production. *Live child*—Something with life in it; some readable matter. *Amputation*—Cutting off. *Mortified*—Diseased. *Superannuated*—Pensioned off. *Defunct Statesmen*—Statesmen, whose work in politics had long since been forgotten. *Decimated*—Decapitated. *Indifferently*—All alike. *Reprieve*—A short respite. *Resuscitation*—Springing back to life i.e. if they produced anything useful. *Adjourned*—Dismissed it for the time. *Handsome execution*—A handsome list of those to be executed. Notice the satire in "secret satisfactions" at a handsome list of executions.

N. B. The Tattler mentions that "Sir Richard Steele joined in this paper." Bishop Hurd remarks that "the story of Mrs. Pindust may have been Steele's. The rest if not written was touched by Mr. Addison."

Summary :—The chair being taken Mr. Lillie the clerk reads a declaration of the object of the court, purporting that the court was for the trial of the dead in reason (like other court which sit to pass sentence on people whose life is forfeit by the law). First accused is Mrs. Rebecca Pindust, charged with killing young men by the practice of her charms, and this having her life forfeit; the society of upholders claim order for her interment.

Rebecca admits the charge of exercising her charms, but it was defensible as she had done so for the lawful purpose of finding a husband. That she had found none was due to the insincerity of the men, who had professed love for her. The meaning of the term "I die for you" in love letters should be clearly and precisely defined.

Mrs. Pindust's air of innocence gains her credence. She is acquitted. A standing rule is issued making marriage compulsory according to the will of the woman for a man who tells her that he was dying for her.

The next accused is a lover of Mrs. Rebecca's, on a charge of having frivolously told her that he died for her, without intending to marry her.

This man behaves with the utmost *nonchalance*, does not pay the slightest respect to the court and denies altogether it right to judge in love affairs. This elegant *beau* plays with his snuff-box and continues in a pert strain till he is deprived of his source of inspiration—his snuff-box is struck speechless and falls down dead.

The next accused was a healthy and hearty old man of sixty who divided all his time (between ten in the morning when he woke and ten at night) between playing with his cat, smoking and eating and talking of a certain mistress Frances a former sweet heart of his, both at home and in the tavern. On being questioned he was going to relate the story of ^MMadam Frances again when an opportune interruption occurred by the entrance of a young man who prayed for an arrest of judgement in the old man's case as he himself held some lands by the oldman's life. This young man too is included in the indictment and on examination proves to spend his time in quite as important pursuit as the old man—dividing his time between idly lounging by the window, washing his teeth, dressing, dining, gambling and toasting young women whom he had never conversed with. They are both sentenced to be buried the first with the inscription that "the old man died in 1689 and was buried in the year 1709" and the young man "departed this world in the twenty fifth year of his death."

The next class of criminals were authors in prose and verse. Those who had produced still-born work were immediately sentenced to be buried. So were others who had produced some live issue but had given proof of their death subsequently. For the producers of a mixed progeny, they were spared death if they proved their last offspring to be live born but were maimed of limbs and granted a reprieve of a year with the promise of a pardon if they produced something quick in the meantime. This was also done to a crowd of superannuated benchers of inns and courts, defunct statesmen &c.

A multitude was left to be examined when the court rose on account of lateness and the judge adjourned "secretly" delighted with the handsome execution.

— TRIAL OF THE PETTICOAT.

Page 60. *Proceeding*—Carrying on the trial. *Cause of Petticoat*—A monstrous fashion of wearing Petticoat of alarmingly.

large circumferences had come into fashion. The author who always watched for the faults and foibles of his acquaintances and tried to correct them by his mild and good natured satires, means to try the wearers, of the offending kind of petticoats. *Criminal*—in the way of being a wearer of the kind of petticoat. *Puppet-show*—This was also an institution much affected by the ladies of the time and Addison speaks against it more than once. *Taken up*—Arrested. The court uses technical terms of the police. *Standing in the street*—See the line after the next for the reason. *Concourse*—Gathering. *Jury of matrons*—A jury consisting of married women. *Any private reason...petticoat*—Any secret reason why she could not appear with decency, without her petticoat. The author means if she were *enciente* she would require the swelling petticoat to disguise her condition.

No polite author would think of introducing such indelicate ideas in his work in the present day. But in Addison's time, wit lay almost wholly in indecency and immoral talk so that Addison too the most polished of them all has written things which a modern taste would condemn.

This was managed...discretion—Her condition was ascertained by the jury of matrons in a delicate manner. *Encumbrances*—Heavy useless appendages which obstructed her movements. *Little enough*—In size small enough. *Engine*—A contrivance or machine. The machine was an arrangement similar to that of the arms or ribs in an umbrella, so that the petticoat could be stretched on it, like the cloth which is stretched on an umbrella. *Leisurely survey*—Deliberately inspect the whole thing. *Proper*—True. *Dimensions*—Size.

Page 61. *Dilated*—Expanded. *Described...circle*—Expanded so largely forming a big circle. *Brushed upon my face*—Brushed my face; touched my face. *Person that belonged to the petticoat*—Notice the humour. We say that a garment belongs to a person and not that a person belongs to a garment. When we say however an article of dress belongs to a person we understand that the owner has some control over his or her property. This monstrously big petticoat, could scarcely be controlled by its wearer, it would on the contrary control her so the author says "the person that belonged to the petticoat." *Oock*—A little stool. *Own yourself*—Admit yourself. *Inhabitant of the garment*—We usually talk of the inhabitant of a house. Inhabitant may mean wearer. But we get a more humorous by considering that she is called the inhabitant of the garment, because it is a world too large

for her. *Example made of it*—Condemned in manner which should teach others to condemn it. *Burly*—Fat. *Quality*—Rank, position. *Kept out of it*—Had not used it. *Look little*—Literally as also figuratively, *She was not made...women*—If she gave up wearing, it people will fancy that her mental constitution was different from theirs. *Give great allowance*—Grant a large amount of indulgence. *I always give...fashion*—I always make some concession to the women and allow them a good deal of indulgence in all matters concerning the fashion of the day i. e., when I would hold a man inexcusable for doing a silly or unreasonable thing merely because it is the fashion of the day, I would hold a woman much less inexcusable under similar circumstances. *Vest*—Garment; dress. *Drawn up by a pulley*—Shows how heavy it was. *Ample*—Large. *Canopy*—Awning or covering.

Page 62. *Silken rotunda*—A round awning made of silk. *Cupola*—Dome. *Popular cry*—Cry of the people. Popular by itself means favoured by the people. *Answered the objections*—Met the objections and refuted them. *Strength*—of argument. Powerful arguments. *Salidity*—Importance. They overcame the objections by advancing against it arguments of weight and force. *Expatriated*—Dwelt at length. *Florid*—Literally flowery; ornamental. *Harrangues*—Speeches. *Set off*—Embellish. *Furbelow*—Rather a curious word. Gowns are furbelowed for ornament. *Periodical sentences*—Periods are stops. Periodical sentences are long sentences with many pauses and stops, hence involved complex and compound sentences. *Supposing what ought to be &c.*—This is manifestly absurd. However well governed a state may be, all its subject would not and could not wear the same kind of clothes. This is only a sarcasm levelled at the visionaries who prattle of a perfect equality in every point, amongst all the individuals. *And what could not...years*—This improvement of the woollen manufacture would have besides others, the predigious advantage of humbling France—which is always an object greatly wished for, by the English. A hit at the national antipathy towards France. *Into the vault*—Towards the awning above.

Page 63. *Greenland trade*—Whale-fishing is carried on in the Greenland seas. *Accrue*—Come. *Gently touched*—Mildly and delicately hinted. *Unwisdom*—Unmanageableness. *Insinuated*—Gave to understand indirectly. *Preserve...families*—By preserving the chastity of women. *Would have wrought*—Would have had great effect. *Few years of peace*—So that the resources of the country crippled by the late war, might strengthen. *Prejudice*—

Harm. Hurtful to their interest. *Laid out*—Spent. *In security*—In safety. *Give a check to matrimony*—Abolish the institution of marriage. If all the advantages of a married life can be secured without marriage, of course this would tend to be the consequences. *Women of persons of quality*—Maids or attendants of women of rank. *Cast gowns*—Cast off gowns—those left off as too old for use. *Buckram*—A kind of cloth, inserted between two folds of an ordinary cloth, to make the part stiff and appear thick. *Sundry*—Various ; several.

Page 64. *A forfeiture*—Something confiscated or appropriated by the law or by a court as an article not fit to be in the possession of the owner. *Filthy*—Dirty. *Lucre*—Gain. The judge did not want it for his own benefit. *Garnitures*—Ornaments. *Discard*—Disown ; condemn. *I would not...sex*—If I condemn this unnatural article of dress, people must not fancy that I condemn becoming ornaments for the ladies. *Poured*—a profusion. "Not exat. He might have said 'such an abundance' or better still, because more simply *so many charms and graces*."—Bp. Hurd. *Finished*—More beautifully and artistically made. *Pervert*—Change. *Romantic creature*—Not one given to romantic dreams, but one who ought to be surrounded by romance. *Embellishment*—Adornment. *Consummate*—The most finished.

Bp. Hurd remarks that "the inimitable ease and gaiety of humour in this paper, occupies the mind so much, that one passes it over, without adverting, almost, to the extreme purity of the expression."

Summary :—The court sits for the trial of petticoats. A criminal apprehended while leaving the puppet-show is on for trial. She can not enter on account of the largeness of the circumference of her petticoat. A jury of matrons having decided that there is nothing in her condition, requiring the cover of the swelling petticoat. She is stripped of it and brought into court.

An arrangement like the ribs of an umbrella had been ordered by the court—on which to stretch out the petticoat in order to examine its dimensions. The petticoat being stretched is too big for the hall.

On enquiring for the "person that belonged to the garment" a beautiful young girl is pointed. She is interesting as well as sensible. She says she is herself dissatisfied with the petticoat and would be glad to see it made an example of. She had been led into using it simply because every body else used it and she looked

insignificant and small beside them. The court is pleased with her defence.

The petticoat is ordered to be drawn up by a pulley to the ceiling where it forms a canopy—a silken rotunda resembling the cupola of St. Paul's.

The counsel for the defence is called in. They meet with great force and strength of argument the popular outcry against it—harranguing in florid style and long periodical sentences. The great advantage to the English woolen trade is urged. The present petticoat requiring much more cloth would according to calculations, increase the demand thirty fold. Such a progress made in the wollen trade would humble France in a few years.

The second argument put forth is the immense impetus to the rope-maker's trade from the increased demand for cordage required in stiffening up the drapery.

A third plea was the improvement of the Greenland trade from a growing demand for whale-bones.

They also delicately hinted that the unwildness and heaviness of the dress rendered the honour of families ^asecurer.

These arguments almost persuaded the judge to sanction its existence when the increased expense of fathers and husbands decides him to condemn it. Women would have no money to put in their pocket if they lay out so much on clothes. Besides, the swelling petticoat by ~~covering the frailties of virgins might serve as a temptation to them and the institution of marriage might be abolished.~~

In answer to the petitions produced by the defence the judge showed one from the ladies' women, complaining that they now never get their ladies' cast off dresses—these being torn into strips to serve in stiffening up the new fashioned petticoats.

For these various reasons the petticoat is declared a forfeiture. It is to be sent to a widow gentlewoman to furnish petticoats to her five daughters and the remainder to be cut up into various other articles of dress some for the judge's own use.

The judge by no means condemns dresses and ornaments for women, though he protest against these monstrosity. Women—the most finished creature of nature should also have the most beautiful things that art can supply.

The most beautiful furs and feathers, rarest shells from the sea and costliest gems from the rocks these women have a claim to but the monstrous petticoat the judge neither can nor will tolerate.

TRIAL OF THE WINEBREWERS.

Page 65. *Fraternity*—Brotherhood. *Chymical*—The same as chemical. Chemical operators would mean practicers of chemistry. But here the author means rather men who work as mysterious changes in compounds as chemistry does. *Dark retirements*—Dark places of concealment. *Mysteries*—Mysterious proceedings. *Subterraneous*—underground. *Sub*=under and *Terra*=ground or the earth. *Transmigration*—Transference from one place to another. Under the streets of London the choicest French wines are manufactured. It would seem therefore they cause the wine to be transferred from France to England. Of course these are only imitations and not really the French wines. Transmigration may mean also change from one form to another. These "subterraneous philosophers" as would be brought out later on, cleverly change by drugs and colouring matters, one kind of liquor to another. *Incantations*—Spells and charms. Used satirically on account of the extent of the change they can work in these liquors—as if they are impossible without spells and charms. *Choicest*—Rarest and most precious. *Bordeaux*—The wine of that name. *Sloe*—Blackthorn also called rarely Blackthorn May. Its leaves are used to adulterate tea. *Squeeze Bordeaux out a sloe*—Get a decoction out of sloes which they can pass off as Bordeaux. *Champagne...apple*—Champagne (pronounced Champagne) is made from grapes. The wine made from apples is Cider. These men can pass off Cider as Champagne. *The ripening grape...thorn*—Note the pun on the word *thorn*. *Blackthorns* are used for a decoction which passes off as Bordeaux which is made from grapes. *Turn a plantation...vineyards*—Can make the produce of a Plantation of Northern hedges pass off as the produce of a vineyard. *Adapts*—Skillful people. *Winebrewers*—This is a curious term. Brewing is the name given to the distilling of such thing as malt, Barley Hops &c., to form Whiskey, beer &c. Wine is made from the juices of fruits by fermentation—wine proper being made from the juice of the grape. [Indian students should note that wine is not the general name for all intoxicants.] Thus there can not be a term like wine-brewing. But brewing has a secondary meaning of decocting or preparing or making up. Taking brewing in this sense "Wine brewing" would mean decocting some liquor which is (passed off as) wine—which is precisely what the author wants us to understand. These men were not proper manufacturers of wine—they were only wine-brewers. *Injury...to customs*—These articles being sold as wine there is lesser demand for genuine

wines and the customs duties which the importers of these genuine wines would have paid is lost to the government. *Inquiry ...to bodies*—These adulterations used are often unhealthy and produce various diseases. *Sundry*—Several. *Invisible workmen*—This trade being dishonest the men engaged in it of course try to keep out of sight. *Ferret them out*—Ferrets are small animals (about fourteen inches long) very clever at driving a rabbit out of its hole. To ferret out, comes from that, to mean driving one out of a hole as a ferret does a rabbit. *Magazine*—A large store. Used especially of ammunition.

Page 66. *Laid in*—Stored up. *Vitiated*—corrupted. *Palate*—Taste. *A man never pleads...concerned*—A man pleads most strongly when he pleads for the defence of his own property or for the assertion of his own rights. *Inflamed*—Swelled; increased. *Bills of mortality*—Death list. *Puzzled the college...cure*—The adulterated drinks had brought on diseases which were quite unknown and the treatment of which was beyond the skill of even the college of physicians. *Cholics*—Cholic pains. A very painful kind of disease in which from the stomach upwards the chest and sides seem to be racked with pain. *Megrims*—Sick or bilious headache. A periodical headache attended with vomiting. *One who had boasted...idleness*—The claret was an adulterated specimen of it. It was so very bad in its effect that it could bring on the gout upon even healthful men &c. Remember that Addison always aimed at *teaching* through these papers. Teaching in a pleasant and easy way was Addison's object and we should remember what he himself said about it. "It was said of Socrates" he tells us "that he brought philosophy down from heaven to inhabit among men; and I shall be ambitious to have it said about me that I have brought philosophy out of closets and libraries, schools and colleges to dwell in clubs and assemblies at tea tables and in coffee houses." It is for this reason, therefore, we should try to find out the lesson each paper conveys. This sentence means for instance—Many people through wealth and luxury ruin their health by idleness. Then a little drinking gives them the gout. *Great show of reason*—Extreme plausibility. *Prejudice which these...age*—injury that has been done to the brains of the English. A proof of the disordered intellect of the nation is found in the pamphlets &c., and in the ideas and notions in general of the present day young men. *Ingenious*—clever. *Undertake to know...in*—Bad wine has invariably, injurious effects upon a person's brains and any age in his brains must affect also his writings. Different kinds

of wines also would affect a man's head in different ways. This is the theory. *Satirist*—One who writes satires or sketches or caricatures with the view of exposing a person to ridicule. *Lampoon*—An illnatured joke or satire or caricature. *Manifest taste*—Evident taste. *Roughness*—Rudeness of manners. *Spirit*—Wit. *And on that occasion...spirit*—As an example of the "ingenious" person's ability to detect an author's favourite drink from the nature of his production was cited an instance—when the author of a lampoon was detected. This author of the lampoon wrote something which was rude and which did not contain much wit. This at once indicated that the author was in the habit of drinking something adulterated with sloes (hence the *taste* of sloes) which makes drinks fiery, but not strengthening. Thus the author came to be detected. *Roughness and spirit*—In the case of the writing, rudeness of language and want of wit. In the case of drink fieriness without cheering, intoxicating, pleasing, and strengthening properties. *Ascribed*—Imputed to. *Tumults*—The disorders and discords. *Animosities*—Enimities. *Adulterated*—mixed.

Page 67. *Inflamed and illuminated*—These words in addition to their ordinary meaning convey the impression of a fiery redness of face which is characteristic of drunkards. *Carbuncles*—Boils or pimples. *Sophistications*—Adulterations. *Had a face...sophistications*—This man's face bore such ample traces of his drinking these adulterated liquors and hence of his partiality for them that I did not wonder that he should try to support these brewers. *Rhetoric*—Want of rhetoric, properly speaking. *His rhetoric...excess*—The manner of this man's speaking—his oratory was just what could be expected from the drinkers of the common drink, gin or beer. This he drank frequently and copiously. *Figure and parts*—(i) The form and limbs, (ii) The form and intelligence, (iii) The figures of speech he used and the common words. Each of these three would give a distinct meaning. The last is the most probable as the advocate's rhetoric is what the author was speaking of. *No sooner drank...forehead*—The drink was so very poisonous that a single draught of it brought out a pimple. *Sensible decay*—Perceptible falling off or deterioration. *Fume*—Vapours; evil effects. *Dissipated*—Dispersed; removed. *Notable advocate*—Notable really means renowned but here it is used more in the sense of noteworthy. He was a counsel engaged to defend his clients, his defence however is not worth much. *Making claret*—Making a liquor which was to be passed off as claret. *If they would keep open their doors*—If they were to carry on any

trade. Tradesmen shut their door only when they are insolvent or when the trade is given up or has been badly injured &c. Keeping one's door open means carrying business on—prosperously. *Two years, purchase*—The rent for two years. *Ingredients*—Component parts—the several drugs out of which they prepared the spurious wines. *Too rous...court*—Shows the largeness of the number of drugs used. *Colours*—That were to be imparted to the liquors in order to make them resemble different wines. *Tastes*—to be given to the liquors to make them resemble wines.

Page 68. *Vintner*—Wine manufacturer. Notice vintner in London. *Fair water*—Pure water. *Infusion*—Mixture. *Converted...Burgundy*—He did not really convert it to Burgundy—only imparted to it the rich, beautiful pale colour of Burgundy. *Heightened it into Languedoc*—Deepened the colour to that of Languedoc—a wine from the province of that name in France. *Florid Hermitage*—Flowery Hermitage—another kind of wine. *Virtuoso*—Artist. A virtuoso is one who possess a virtue of knowledge or wisdom in an eminent degree. *Appear...advantage*—Make a more creditable show. *Texture*—Lit. Weaving; grouping or mixing. *Hit...shades*—Bring them out precisely. *Different...shades*—The slighted differences. *Ingenuity*—Cleverness. Q. Distinguish between ingenious and ingenuous. In consideration of—Out of regard for.

Page 69. *Harry Sippet*—Notice the funny names of the artist. Sippet is sip—it. The other man was *Tintoret* or Tincture (or colour)—it. *It should be...call for*—These white liquors would be transformed to whatever liquor I chose to call for. *Naked substance or first matter*—A term in imitation in mockery of the terms of science. Corresponding to an element or primary substance. *Accidents*—A quality pertaining to an individual and characteristic of it, though not belonging to it as an attribute belonging to it necessarily. This accident is the *accidens* (as distinguished from *proprium*) of Logic. *So great a philosopher*—Because he talked in most learned language—of science. *Qualities and essences*—The Judge falls into an unconscious imitation of Sippet's style and mentions both *accidens* and *proprium*. "Coming, coming Sir"—The characteristic reply of all waiters. *Drawer*—Tapster. One who draws out the liquors from the big barrels. *Having cast his eye...flavours*—Having for a moment run his eye over the different bottles containing the different drugs which would impart the tastes and flavours peculiar to different kinds of wine. *This was the wine...despatched*—(i) This is the wine, in selling which most

of the business of the brewers had been done last term. (2) This is the wine which had been drunk by all merchants and business men last term. *Quintessence*—The very perfection of an extract. *Which had like to cost*—which was likely to have cost,—which had almost cost. *Treakish tricks*—Wild tricks. *More tenacious of life than any other*—More difficult to kill than even other cats. A cat is ordinarily said to have “nine lives,” because of its extreme toughness. *Under the operation*—Under the experiment that the author was making upon it. *Incensed*—Violently angered.

Page 70. *Domestic*—Domestic cat or tame cat. Very curious use of the term. Domestic really means household; from Lat. *Domus*=a house. *As many lives...creature*—Nine lives. *Per-nicious arts*—The injurious practice of adulteration. *Clearly*—Openly; frankly. *Lucubrations*—Meditations.

Summary :—There is in the city of London a certain fraternity of underground workers, (who are) employed in producing, with the help of medical drugs, the choicest wines of France (under the street of London.) “They can squeeze Bordeaux out of a sloe and draw champagne from an apple.” These seem to have realised Virgil’s prophecy:—

note “The ripening grape shall hang on every thorn.” They call one wine brewers’ and (are a standing evil in as much as) they injure the public health and the customs.

Having had several complaints lodged against them, they are summoned by the court. A merchant is the prosecutor, who had laid by great stores of French wine which however nobody would buy on account of the public tastes having been vitiated by these wine-brewers’ productions. The charge are numerous. Unusual swelling of the death list, introduction of new diseases, suffering from cholic and the megrims, gout among the wealthy, disordered intellect of the whole nation as witnessed by pamphlets, speeches &c—all these were laid at the door of these wine-brewers.

Party divisions, heats, animosities also are due to the adulterated Port of these people.

The counsel for the defence is a man with a face covered with pimples and carbuncles and fiery from the effects of drink. Adulterated drink was readable in his face as in his form and speech. A dose of his usual drink, taken by the judge renders him unfit for his duty for the time.

The notable advocate has no real defence to put forth and pleads profit only. (He attempts some drunken rhetoric, not much to the purpose.)

(When the wine-brewers had been summoned, the artists who made these wonderful changes in liquor had been summoned too. They had come with their drugs.) Tom Tintoret the colourist is ordered to show his skill, which he does by giving to a glass of fair water, successively a great variety of shades, making them resemble the best wines. His dexterity pleases the court and he is let off with the recommendation of applying his ingenuity to some honest trade.

Harry Sippet—the man who gave to the liquor the tastes of good wines—was next called upon to exhibit his skill. He filled four glasses with a white liquid and pronounced himself ready to furnish any kind of wine. Some Bordeaux was called for and something taken to be the “very quintessence of English Bordeaux” was produced. A dose of it makes the judge’s cat suffer terrible agonies which incenses the judge. The whole company is pronounced deserving of the forfeiture of their lives if they had as many lives as a cat has. They are let off on account of the frankness they had shown and warned not to poison the judge’s friends. For himself the judge had resolved to be very careful about his drink and asked an officer friend to send him some from the cellars of Versailles.

PARTY PATCHES.

Page 73. Patches—Were tiny little black pieces of paper. They used to be worn for ornament. A mole generally has a beautiful and pleasing effect upon a face and from the idea of having artificial moles came this outrageous and absurd fashion. For an account of patches. Of. “The women look like angels and would be more beautiful than the sun, were it not for little black spots that are apt to break out in their faces and sometimes rise in very odd figures. I have observed that those little blemishes wear off very soon; but when they disappear in one part of the face, they are very apt to break out in another, in so much that I have seen a spot upon the forehead in the afternoon, which was upon the chin in the morning.” Spectator no. 50. **Opera**—A play in which music is the chief feature. These are dramas in which the dialogues &c., instead of being carried on in words, are sung in music. *I could not but take notice*—I could not help noticing. I was forced to take notice from their conspicuousness. **Boxes**—Are the small compartments screened off from all sides round, for the accommodation of parties of friends. Boxes are

arranged in a semicircle the 'extremities' of it 'are' touching the stage. Opposite boxes are boxes facing one another. *Battle-array*—Order in which parties are arranged in battle. *In a short of battle array*—So marked was their defiance and hostility towards one another that the author can think only of a battle array. *Survey*—Inspection ; scrutiny. *They were patched*—They wore their patches. *Hostile glances*—Looks signifying enmity. *Lat. Hostis*=an enemy. *Party signals*—Signals for their own party or tokens of their belonging to a definite party. *In the middle boxes*—Central boxes. *Indifferently*—Without making a difference between one side and another. *Seemed to sit...opera*—These in the middle boxes appeared as if their only intention in coming there, was to see the Opera as distinguished from those in the side boxes, who had evidently come as much to see the opera as to cast defiance at each other. *Amazons*—The name given to a class of female warriors. They were said to cut off their right breasts in order to draw the bow with greater freedom. The king of Dahomey is said to have a body guard of these female warriors. These ladies showing their party feelings by patching on different sides of the face and darting hostile glances against each other from the opposite boxes are like Amazons: *Whose faces...themselves*—Who had not yet, embraced any party positively and had not declared their party by their patches. *In so much*—Such that. *Whig or Tory side*—The right or the left side of the face.

Page 74. *The sensorious*—The habitual fault-finders. *Whose hearts are aimed at*—Whose love they wish to win. *Occasions—Reasons*. The author means that the men, or the desire to win their hearts, furnished the occasion of these ladies' declaring a party. *Patches turn to the right...favour*—A lady embrace one party or another, according as the man she loves happens to belong to one or the other of them.

Note that the author denies any sincerity in the ladies' party spirit, though he expressly mentions in Spectator no. 56 that ladies set no bounds to their hate or love, in their sincere zeal when once the party spirit gets into them. Perhaps he means that party spirit is generally a piece of affection with the sex but when it does really seize them, they are led beyond all bounds by it.

Fantastical—Fanciful. *Coquettes*—A woman who lays herself out to catch admirers ; a flirt ; a jilt. **Note.** The word originally applied both to men and women. *Women of honour*—This word now signifies chaste women but the author means women with principles of honour in them. *Patch out of principle*—Patch

according to their leading principle—not from any vain or fanciful motives. *With an eye...country*—With intention of securing some benefit to their country. *Adhere so steadfastly*—Struck so faithfully. *Draught*—Draft; deed or drawing up. *Marriage articles*—Conditions which should bind the persons about to be married. *Stipulated*—Made a condition. *Whatever his opinions...pleases*—Whatever the man's political opinions were, the lady should be allowed to retain her own political opinions. *Tory part of her forehead*—That side of her forehead on which the Tories wear the patch. *Conspicuous*—Prominent. *Mistakes*—Regarding the party that she belongs to. *Handle*—Opportunity. *Insinuate*—Hint at; state indirectly. See the line next preceding. People said that she might wish to be a thing but her face rebelled against that and she was *naturally* a Tory and she was doing violence to her nature by remaining a Whig—perhaps she was an insincere one. *Coxcombs*—Beaux. Used contemptuously. These men wanted to be her suitors and wanted to please her by appearing to be of the same party as she was. They took her mole on the “Tory side” to be a sign that she was a Tory and made the most serious mistake. *Hanging of false colours*—Or the showing of false colours, means the hanging of a flag of some nation other than that which the vessel showing the colours, belongs to. *Like the hanging...once*—The figure is taken from ships of war and the meaning is this.

Suppose the English and the French are at war. A French vessel spies an English one and hangs the Dutch flag or the flag of some other nation allied to the English. The English vessel on seeing this flag would take the French vessel for a friendly one and approach unsuspectingly, when the French would suddenly open a deadly fire.

Here we have Rosalinda a Whig—sailing under false colours that of a Tory. Some unsuspecting Tory beaux approaches and accosts her as a friendly Tory, when she suddenly opens a destructive fire and annihilates the man.

Page 75. *Unfortunate in her mole*—Unfortunate in having a mole on a side opposite to that which she would like to have it in. *Patch on the Whig side*—Use her patch on the side on which the Whigs use it. *Matron*—Mothers; properly speaking used of all married ladies. *Concern*—Anxiety. *I am told...beauty*—Many married women used to consider the use of the patch unlawful. They never used it to enhance their beauty. But now even they are led into using it by party spirit. They are now doing for party zeal, that which they never did for the sake of their beauty. *Motto of this paper*—Each of these papers has a motto

either in Greek or in Latin which has been omitted by the G. T. S. editors. *Count the patches*—Count the number of the wearers of the patches. *Twenty stronger*—Outnumbering the other party by twenty. *Amends*—Atonement. *I think I should not...it*—I would have been failing in my duty as the Spectator if I had not mentioned it.

Page 76. *Aggravate*—To make heavy ; to embitter. The enmities that exist between men are only made bitter by the womens taking rank on one side or another. *In a great measure deprives...then*—Of :—“——but as I would fain contribute to make womankind, which is the most beautiful part of the creation, entirely amiable and wear out all those little spots and blemishes that are apt to rise among the charms which nature has poured out upon them, I shall dedicate these paper to their service. The spot, which I would here endeavour to clear them of, is that party rage which of late years is very much crept into their conversation. This is, in its nature a male vice and made up of many angry and cruel passions that are altogether repugnant to the softness, the modesty and those endearing qualities which are natural to the fair sex. Women were formed to temper mankind and soothe them into tenderness and compassion ; not to set an edge upon their minds and blow up in them those passions which are too apt to rise of their own accord. When I have seen a pretty mouth uttering calumnies and invectives, what would I not have given to have stopt it ! How have I been troubled to see some of the finest features in the world grow pale and tremble with party rage.”.....

“In short, it is this, that there is nothing so bad for the face a party zeal. It gives an illnatured cast to the eye and a disagreeable sourness to the look ; besides it makes the lines too strong and flushes them worse than brandy.” Spectator no. 57. *Romans and Sabines &c*—For the account see any history of Rome. The story briefly is this. The Romans had secured a colony or settlement of men by promising immunity to all criminals who come and lived there. To secure women for these men, they invited the Sabines with their wives and children to a feast. When the Sabines came, their maids were treacherously detained. This made a war imminent. But when the parties were facing each other and about to engage—the Sabine maids, now the Roman wives rushed into the field and entreated their parents and husbands to forbear. Thus peace was established. *Competitions*—Rivalries. *Olym-*

pic games—Annual games held in honour of Jupiter at Olympus. *Distinguish themselves...partisans*—Gain distinction and honour, on account of being affectionate mothers and loyal wives, rather, than on account being people with violent party feelings. *Female virtues...turn*—The virtues of women are such as to make them useful in a home. *Province*—Sphere. *If they must be showing their zeal*—If the ladies feel it incumbent on them to show some zeal for their country.

Page 77. *Exigence*—Difficulty. *Laudable*—Praiseworthy. *Orations*—Speeches. *Deceased*—Dead. *Would our English ladies...them*—If our English ladies would show their public spirit or zeal for public welfare, by sacrificing each her necklace for providing against the common enemy and not simply by wearing patches in defiance to people of their own country, then surely they would deserve to have regulations made to honour them. "Would our English ladies &c."—We would now say "should our English ladies &c." *Since I am...Lacedaemonians*—Since I am calling up in my memory all the passages in the ancient authors, in connection with this subject, there occurs to me a sentence which I must mention. It is the celebrated funeral oration pronounced by Pericles over the brave Athenians who had perished in the Peloponnesian war. *Aspire only...sex*—Be ambitious of gaining those excellences only, which belong to your sex. *Com. mendation*—Praise.

Analysis :—The author visits the opera where he is struck by a number of fine women in opposite side boxes drawn up in a sort of battle array. (A short survey brings out that they are Whigs and Tories, patched in different ways and casting furious glance each party towards the other. In the middle were a number of ladies indifferently patched, but their number soon diminished afterwards, as they went over to one party or another.) The *constitutions* say that women embrace one political party or another according to the opinions of the man they favour. Some certainly embrace parties for principles' sake—a notable instance of it being a woman stipulating liberty of political opinion in a marriage contract.

Rosalinda a famous Whig partisan was unfortunate in having very beautiful mole on the Tory side of her face. This led to many misrepresentations and misinterpretation specially among coxcombs who were crushed by some remarks from her in reply to some remarks made when on the supposition that she was a Tory.

Nigronilla is another unhappy lady who though a Tory is forced to patch on the Whig side in order to cover a pimple.

Many virtuous matrons used to avoid patches before as unlawful, but they too have begun to use it, under the influence of the party spirit. This way of declaring war reminds one of the account of spots appearing on tigresses when they are angry or quoting Mr. Cowley :—

—She swells with angry pride,
And calls forth all her spots on every side.

At the theatre, on counting, the Tory element had seemed to prevail, though in the puppet show next morning the Whigs had appeared in great number as if they meant to rally. The next night at the theatre the Whigs outnumbered the Tories, enormously.

The account of party patches may appear incredible to persons unacquainted with town manners but in discharging the office of a spectator faithfully the author notes it down.

Party rage in women only serves to aggravate the animosities and hatred that prevail among men. This is not all the ladies' function: The conduct of the Sabine women in preventing warfare between the Sabines and the Romans, furnish an example to all women. The Greeks thought all ideas of strife, rivalry and contention so improper for women that they forbade their presence in the Olympic games, on pain of death.

English women excelling all others in point of beauty, should also excel as tender mothers and faithful wives. "Female virtues are of a domestic turn. The family is the proper province for woman to shine in." If they went to show their zeal for public welfare, they should make sacrifices and contribute towards providing against the common enemy, after the manner of the Roman ladies who contributed their jewels to meet public exigencies.

Should English ladies sacrifice, each her necklace, to provide against the enemy, instead of wearing patches in defiance, of each other—surely regulations would be made to honour them.

The author recalls a sentence, among the ancient authors, (he has been recalling, in connection with this subject.) It is Pericles's famous funeral oration pronounced over those who had died in the Peloponnesian war. To women it gives the advice of aspiring only to the virtues peculiar to their sex; to follow their natural modesty and to consider their greatest commendation, not to be talked of, one way or another.

WOMEN AND LIBERTY!

Page 78. *Eminent.....sense*—This is true to a great extent when the immediate neighbours are considered: *Are in the interest*

of—Are in the favour of. *Recommend*—to others, by their mere presence. *Most beautiful half*—The women. *Espouse*—Embrace and advocate. *Loves...the third of the nation*—According to Sir W. Petty's calculation, one third of the sensible men of the British nation, are lovers. *Uncontroverted*—Undisputed. *Maxim*—Rule; principle. *Stubborn*—Obstinate. *At the devotion to*—Devoted to. *And it has been...mistress*—It has been an general truth, undisputed in all ages that though a husband may prove obstinate and refuse a request of his wife's, a lover is entirely devoted to his lady love and would always do her bidding. *Every fine woman*—Every handsome woman. *Half a dozen*—the number of admirers, one may fairly expect to attract. *Able-bodied men*—A teahnical term among sailors. An able-bodied seaman or A. B. as he is called is a man who has had a complete training on board a government or marchant ship and understands seamanship thoroughly. *Indispensably*—Unavoidably. *Controversial part*—That part which has got to do with controversy or disputes. *Tolerable breeding*—Even of ordinary manners (*good manners*). *Refute*—Contract and prove a thing to be false. *The female world...them*—The ladies are invaluable in managing disputes. No man possessing even ordinary courtesy would contradict them or try to prove their conclusions false. Thus many points are gained which would have cost trouble, had there been a man against a man. *Argument...unanswerable*—Arguments, when put forth by a pretty woman, can not be met and answered both on account of the witchery of the fair opponent's manners and from the ill-breeding (discourtesy) in contradicting a lady. *Freeholder*—The Liberal. *Arbitrary*—Despotic.

Page 79. *Travels*—Books of travels—setting forth the traveler's experiences. *Passive obedience*—Absolute obedience—without any will being recognised in the women. *Professed*—Declared (to be an institution). *Practised*—Carried out in life. *Where passive obedience...practised*—Where the people openly declare that women are not to have absolutely any will and where women, in actual life have no right to judge for themselves and choose their conduct. The country referred to is Turkey and all provinces under the Sultan's dominion. *No property but in their wife*—Every thing belonging to the individual belongs to the Sultan, excepting his wife. *Slaves of slaves*—The women are the slaves of the men and the men are the slaves of the Sultan. *Subject*—Under the subjection of. *Domestic tyrant*—An arbitrary ruler at home. Note that the original meaning of Tyrent was not an oppressive ruler,

but simply an usurper, whose rule might be very lenient and very beneficent to the subject. *Passalago*—Serfdom ; slavery. *That requires...* *Sultan*—The men exacting from their wives as much slavish obedience, as they had to pay, themselves to the Sultan. *Evil consequence of arbitrary power*—Ill effects of absolute and uncontrolled power. *It spoils...* *China*—The Chinese had and to this day have a custom of confining the girl's feet within wooden or iron shoes, to prevent them from growing in size—a small foot being considered a mark of beauty. This barbarous custom subjected the children to excruciating agony so that continuous screams from pain could be heard from many houses, from the streets. It is going out now. But it is doubtful whether the above odd fashion of the Chinese, viz., of diminishing the size of the girl's feet (by means of iron-shoe) has anything to do with the men's politics. *Barbarous*—Savage and also inhuman. *Basis of the female figure*—A pun can be traced : (1) The first requisite for a good form. (2) The base or foundation upon which the figure of a woman stands or in other words simply the feet of a woman. *Unqualify*—Disqualify ; render unfit. *Evening walk or country dance*—The women can not, so much as walk about. The more helpless a woman was, the greater beauty was she esteemed. *Any regard for her character*—Any respect for her own reputation—it being a very disreputable thing to survive one's husband. *Feneral pile*—Feneral pyre. The heap of wood which consumes the body. *Forsooth*—Lit. In truth ; truly ; indeed. Used ironically. *Faithful and loyal ...lord*—That she continued to be faithful to her husband who was dead. Deceased is dead. Lord is used, because the man is the absolute master of the woman. *Daughters of Eve*—To show at once their frail nature and consequent (?) worthlessness. *Reckoned*—Counted. *Inventory*—List. *Chattels*—Personal belongings ; property. *Drove*—Pack. *Toss*—Threw in, as a matter of no consequence. *And it is a usual thing...bargain*—It would be by no means an unusual thing for a man who has sold a bale of silk or a pack of camels, to include into the bargain, a number of women for nothing (in the way of what is called *Mungni* in the North Western Provinces of India). *Great Turk*—Though, like the Grand Turk used of the king of Turkey in Asia, here the Sultan of Turkey (in Europe) is meant. He is also called "The commander of the Faithful." He is looked upon as the supreme head of the Musulman religion. *A woman thinks...husband*—A woman considers herself lucky to form even of a dozen wives of a man. If a man has twelve wives, of course each of the women has the twelfth part of a husband.

Commander of the faithful—The title of the Sultan of Turkey. *And is thought...faithful*—A woman is considered, totally worthless, her only earthly use is to swell up the number of slaves who belong to the Grand Sultan. *Despotic governments*—See later Spain and Italy. Addison thought that the government of England, (which is a constitutional Government) in his days was perfection. *Power lodged*—Authority given, i. e., the power they possessed as their lawful right.

Page 80. *Withered*—Dried up. *✓ Governantes*—The term used in France and Italy. It means simply a governess but signifies much more. These like the Duennas, keep a perpetual watch upon the young ladies, often more in the spirit of jealousy than from a loving intention of protecting them from evils to which their youth and inexperience make them liable. They accompany the young ladies in their walks and are constant companions. *✓ Duenna*—Spanish word for a female guardian; now generally applied to an old and ugly woman, as Addison suggests. *Allege*—Put forth (as an exception to the author's general statement that the English ladies alone enjoy liberty). *These are owing*—The liberty of the French ladies proceeds from, *✓ Natural gallantry*—Natural chivalry and devotion to the sex. The French have always been famous for it. Even Burke when denouncing almost everything French in his French Revolution, pays a tribute to their gallantry—"nation of gallants and cavaliers" he calls them. For the French deference to ladies: Of:—the common phrase *Place aux damos* which means "Superiority to Ladies" in every thing. *Not to their form of government*—The reference is to the *Salic Law* which disbarred a female from succession to the crown. See any History of England. *Women ought...power*—Reasonably speaking women should hate Roman Catholicism as much as domestic tyranny. *Pretended to demonstrate*—They do not demonstrate it really only appear to do so. *Catholic religion...confessor*—The Roman Catholic religion could never gain any ascendancy in a nation in which women, through their modesty should be restrained from confessing to a man, her innocent transgressions.

✓ Confession is a great feature of Roman Catholicism. The penitent admits that he or she has sinned in such or such a way and is repentant, when the priest grants an absolution, with or without enjoining a penance to be performed by the repentant. Priests, through these confessions gain an enormous ascendancy. If the women were prevented by their modesty, from making these

confessions much of the priests' power would be lost. *Others of the same turn*—Other men with the same humorous turn of mind. See the "merry authors," before. *British complexion*—The British are famous for their healthy and fresh complexion which is seen among no other nation and which the British lose in a short time when they come out to India, or such other places. *Fish diet*—Meat is forbidden during Lent. *A whole Lent*—A fast of forty days during Lent. It is observed as a preparation for the Easter festival. *Sallowness*—A yellowness; paleness,—instead of their natural white with a touch for the peach. See pages 299 and 317. The natural beauty of English women is a frequent theme in Addison's writings. *Forced by...virginity*—As it is done specially in Spain, where the relations of a girl thrust her into a convent in order to obtain her property. *The most blooming*—The most beautiful. *Toast*—To toast a person is to drink in his or her honour. Beauties are often toasted by young men. By metonymy the word is taken to denote the object of the toast. In the hard drinking days of Addison, the custom of toasting was very much more prevalent than now. *To this I might...celibacy*—The unmarried condition of the ladies would be a hardship itself. It would be increased by constantly seeing a number of handsome young men under the vow of perpetual bachelorhood. *Sightly*—Handsome. *Inviolable*—Unbreakable. *Celibacy*—State of being unmarried. *Inviolable celibacy*—i. e. by becoming monks or priests, and thereby being unable to marry.

Page 81. *Brisk*—Smart. *Embroidered*—Uniforms are covered with gold lace and embroidery. *Let a young lady...monk*—Just let a young lady try and imagine how dreary the state of things would be if the smart young officer glittering in handsome gold lacings, who is now making love to her, had been a monk! *Beau*—Fine gentleman; gallant. *A little bald pate*—The tonsure—characteristic of a monk. *Doctrines*—Teachings. *I forbear to mention...cause*—I withhold the mention of many things more, objectionable in Popery. Ladies who know anything of Roman Catholicism will easily remember these. In any case, I do not doubt that the reasons I have already mentioned will fully persuade my lady readers to be zealous for the Protestant cause. *Indulgences*—Privileges. *Concert*—Unison; combination. *His present Majesty*—King George I. *A person*—James, the elder Pretender. *Subsist*—Exist; live. *Subverted*—Overturned.

Page 82. *Fix the peace*—Establish peace. *Theirs*—i. e. of the fair sex. *Any tyranny but theirs*—Any yoke or 'oppression'.

but that of the fair sex. *Illustrious matrons*—See page 76. line 5.

Summary :—(It is very satisfactory to observe all the women eminent for virtue and good sense, in favour of the present government. The fair sex recommend the cause they espouse.) It would be unfortunate for a sovereign not to have the sympathy of the fairest half of his subjects. Women are very valuable auxiliaries. Husbands may be obstinate but lovers are always at the feet of their mistresses. Every handsome woman can thus enlist half a dozen able bodied men in the sovereign's cause. (Women's services are invaluable in all controversies. No man of tolerable breeding would contradict them and "arguments out of a pretty mouth are unanswerable.")

Ladies amusing themselves with books of travels may see for themselves the enormous evils of arbitrary power. It spoils the shape of the foot in China and in the East Indies it condemns a widow to die on the funeral pile of her husband. In Persia, the daughters of Eve as they are called are counted in an inventory of a man's goods and chattels. In Turkey a woman considers herself happy to get the twelfth part of a husband.

In countries nearer home, the abuse of women is great witness the system of *governantes* and *Duennas* in Spain and Italy and the odious practice of lodging authority with these rather than with the young and beautiful. French ladies are said to enjoy a little freedom, but that is due to the country of the men, not to the government which excludes them from the crown.

Reasonably speaking Popery should be as repugnant to women as arbitrary power. (Many authors mention how) Popery should gain no footing if women were modest enough not to reveal their little peccadilloes. (Others of a similar turn speak of) the injury to the complexion done by Lenten diet. (Besides,) to be doomed to perpetual virginity as a nun, (would be a great calamity. The hardship of it would be increased by) seeing a number of handsome young men under a vow of celibacy. Just picture brilliant officer glittering with gold lace converted to a monk ! or an admirable beau in a full bottomed wig transformed to a monk with a bald pate and a skull cap ! These reasons should suffice to make ladies zealous in the Protestant cause.

(The liberty and happiness of the English ladies so singular as to give rise to) the common saying in foreign countries that, "if a bridge were built across the sea all the women in Europe would flock to England." The Government gives them the rights of a

citizen and society gives them precedence in everything and the law makes no distinction in point of property.

It may therefore be fairly expected from them that they would co-operate in preserving the laws and religion—the rights and liberties. {They may (contribute to the establishment of the peace and security of a brave people who never submitted to any tyranny but their own; and be as famous in history as the matrons who reconciled the Sabines and the Romans.

THE LADIES' ASSOCIATION.

Page 83. Ladies of distinction—Ladies of a high rank. *Open tea-table &c*—Notice here all the different methods suggested are forms of amusement or least some sort of personal gratification. *Useful to the public*—Useful to the nation, or to the existing government as Addison intends. *King George*—George I. *Basset*—A kind of game at cards. One keeps the bank and has an assistant to supervise the play. *Panthers* play against the bank. *Admitted to a punt*—Admitted to the play. *To punt*—to play at the game of basset. *The oaths*—Of allegiance to the house of Hanover. *Upon an invention*—A third is bent upon an invention i. e., She suggests some new mode in dress. *Put...out of countenance*—Put to shame and discomfiture. *In general*—In general terms—not in detail. *Commode*—A kind of head-dress.

The idea of this lady is to set a new fashion and a Whig fashion. Of course every lady would want to be with the newest fashion, but then the Tories would not be able to adopt it as it is a Whig fashion and they would be condemned to be out of fashion, which would be a terrible affliction.

Disaffected—Discontented with the house of Hanover. "The disaffected" were the Tories and Jacobites, who adhered to the Pretenders. *In the fashion*—In touch with or in keeping with the mode. *The fan may be made use of*—The idea of the fan as a dangerous weapon of offence occurs to the author else where. Cf :—"Women are armed with fans as men with swords and sometimes do more execution with them." Spectator no. 102. *With good success*—With good results. Success originally had its literal meaning of consequence, Cf : Milton.

—"Satan exalted sat

By merit raised to that lead eminence

And by success untaught."—P. L. Bk. II.

Corruptions—Vices. *Figures*—Sketches or pictures. *Abhorrence*

—Deep hatred. *Superstitious use of beads*—The Roman Catholics count beads like Hindus and tell off on them, the number of prayers or aves and credos, they repeat. A superstition is an unreasoning belief in any thing. The meaning therefore is, the counting of beads, through a superstition or unreasoning belief. *Very aptly*—Very properly. Notice the sarcasm in the *aptness*. *The civil part*—The administrative part. *Passion for liberty*—The Whigs were the supporters of liberty and the Tories of passive obedience. *No glory...slave*—No triumph in the conquest of the heart of a man, who is not, passionately fond of liberty. *Disallow—Condemn*. *Disallow of all...mistress*—Condemn all practices of yielding passive obedience, except such as a lover yields to his mistress. *Luckily*—This word is not used in polite language. *Enemies*—The Tories. *Finest*—Handsome.

Page 84. *The Tories...antagonists*—The practise of health drinking and toasting was specially prevalent among the Tories. Under the influence of habit they 'drink to' ladies but since their own party contains no "fine woman" they toast those of the other party. According to Addison all the beauties of the day were Whigs. *Round*—A vessel filled with liquor as for drinking a toast.

Cf. "A gentle round filled to the brink"
"To this and to other friend I drink."—Suckling.
October—Ale or cider pressed in October. Hence good ale. *Single round of October*—Month of October was the great brewing month for the best ale. Comp. *Tatler* no. 20. *Malignants of the sex*—Malignant or evil disposed persons belonging to the female sex of the Tory party. *Malignants*—(L. *malignus* = evil disposed) are those who are unfavourable to the Hanoverian succession. Cromwell applied this word to the Royalists. *Naturally disposed for a Whig lady*—Made by nature to suit the Whig party—handsome the author means to say. *Flushed*—Covered with an angry glow. Cf. "flushes them worse than brandy." *Spectator* no. 57. *Soured with disappointment*—The face has a look of sourness or ill temper. Cf. "disagreeable sourness." *Spectator* no 57. *Thrown...owner*—Wasted upon the person possessing the face. There would have been the right use of it, had it been bestowed on a Whig lady. *Frowning*—Scowling. *Loyalists*—People who favour the present Sovereign. Adherents of George I. are meant. There is some chance of confusion as Tories have been loyalists always. *Pouting*—Making moose. Pouting consisting of pressing the lips together and thrusting them out as persons do when they are annoyed and pettish. *Allurement*—Enticement.

And that she may not...glass—As a simple means of enabling the ladies, always to bear in mind, this duty of theirs, it is suggested that they remember to think of their country whenever to stand before the glass. The author suggests this because he is perfectly aware how often beautiful ladies stand before the glass.

Prescribe—Lay down ; dictate. *The sex in general*—All ladies. *Wiles of men*—The artfulness of men. *In less than a year*—The reference is to the attempt made in the north for the Pretender's cause within a year of the accession of George. George I. became king on August 1st. 1714. The Jacobite rebellion commenced from Sept. 1715, but had been organised some months previous. Vide any English History. *Lawful sovereign*—George I. is meant but the Tories would call James and his descendants the lawful sovereign. *Credit*—Credence ; faith.

Page 85. *Protestations*—Declarations. *Perjury*—False swearing. *Answer for*—Be responsible for (the loyalty of). *Seditious*—Club in which sedition is plotted. *Mysterious healths*—Healths or toasts to person who was not named. Adherents of the Pretender when called upon to drink "to the king"—said "to the king" and made a motion with their hand in a direction across the bowl containing the liquor or some such vessel to intimate "across the water," thus drinking to the health of the king across the water i. e. the Pretender. One Tory toast was—

"God bless the king
God bless the Pretender too—no harm in blessing ;
But who the Pretender is and who the king
(God bless you) that's quite another thing."

Thus many "mysterious healths" were drunk by the Tories who could not drink openly to the Pretender for fear of punishment for treason.

Frugal—Sparing ; miserly. A Jacobite would not relish any rejoicing over the new dynasty. *Be frugal...night*—If he fails to join in the rejoicing, and does not illuminate his house as the Loyalists do. *Look to him*—Take care of him. "Let him look to it" says the Jew in the Merchant of Venice. *To be a widow*—i. e., to lose her husband in the Jacobite rising. *Out of harm's way*—Out of the way leading to harm. *Apt*—Likely. *Curtain lecture*—A lecture in bed by the wife, *Dinuing him in the ears*—By making a continuous noise at his ears till he is dozed by it. The idea is that the dignity of the husband has disappeared and that his wife has him at a disadvantage, and exercises her authority in the curtain lecture as she cannot do elsewhere. *Rebellious*

disposition—a disposition to join the Jacobite rebellion of 1715. *Discountenance*—Condemn. *Precarious tenure*—Uncertain right or interest. *Portion*—the dowery or the fortune given by a father to his daughter on her marriage day ;—precarious, because it was only 'given' once; and might not last long. *Pin-money*—Pocket money given to a lady. The name is said to come into existence because pins when first sold were enormously dear and was a considerable item in a lady's expenditure on her dress. Comp. Spectator no. 295. "—the doctrine of pin-money is of a recent date, unknown to our great grandmothers." The money was supposed to be devoted to personal requirements, and Addison says, "I could wish, for the honor of my country-women, that they had rather called it needle-money." *Perusal*—Reading. *Dowager*—(Fr. *doner*, to endow. *dowage*=an endowment) A widow with a jointure. *Clelia*—one of the ten maidens given as hostages by the Romans to Lars Porcena. See Macaulay's *Lay*, *Horatius*. *Coriolanus*—The surname of Cn. Marcius, from his victory over Corioli, 493 B. C., when, from a private soldier, he rose to the highest honour. He opposed the plebian claims for equality, and in a famine, when king Gelo of Sicily sent a present of corn, he argued that it should be sold and not given gratis: the tribunes inflamed the plebs against him, he was tried and exiled 491; and he took refuge with his deadly enemy Attius Lullus, leader of the Volsci. At the head of the Volsci he marched against Rome, pitched his camp five miles from the city, and refused to see the ambassadors; his wife Volumnia and his mother Vituria, accompanied by Roman matrons, at last prevailed upon him to withdraw, and from the patriotism of his female relatives the Romans dedicated a temple to *Fortuna Muliebris*. Coriolanus was summoned by the angry Volsci to appear before the people at Antium, where he was said to have been murdered, 488. This story forms the subject of one of Shakespeare's play.

Page 86. *Diverted him*—Dissuaded him. *Unnatural*—Because it was a fight against his own country that he was going to engage in. *Boadicea*—The famous "British warrior queen." *Headed her troops*—Led her troops. *Memorable*—Worthy of being remembered. *Nails*—The natural offensive weapon of women. Mark the sarcasm. *Not so much as to let...grow*—The ladies in their zeal to serve their country need not undertake the fighting part of the work. They have not the slightest need for fighting or providing arms &c., so that they need not even let their nails grow and form an offensive weapon handy for scratch-

ing. *The field*—the battle-field. *Work of the field*—Fighting work. *Animated*—Cheered; encouraged. *Rough draft*—Rough sketch. *Draft* is from *draw*. Q. Give similar instances of nouns. *Consorts*—Wives. *Consort* means *companion*. *Relicts*—Widows. *Relicts* are vestiges or what is left of a thing. *Passionably offended*—We often hear of passionately fond. *Falsehood*—In breaking their oath of allegiance. *Faithless*—Unfaithful to the government. *Perfidiousness*—Treachery. Q. Distinguish between *falsehood* and *treachery*. *Lukewarmth*—Half-heartedness; Semi-warmth. Warm means cordial, earnest and sincere—these men are in a half-hearted way. *Constitution*—Government. *Engage ourselves*—Pledge ourselves. *Vassals*—Liege subjects; serfs,—meaning of course their lovers. *Tongues*—Discourses. *Hearts*—Two meanings (1) With all our heart, (2) By the way we dispose of our choice of men for our lovers and husbands. *Eyes, Eyelashes*—Female charms. Favourites are short curls on the top of the head. Cf. "The favourites hang loose upon her temples."—Farquhar. Dimples are small little dents on the chin, or at the corner of the mouth. *Features*—A beauty. *Acquired*—gained artificially. *Avow*—Declare.

Page 87. *Loyalty...patch*—See the account of party patches. *Flames, darts and arrows*—of love. *Ogle*—Sidelong looks of love. *Billet doux*—Love letters. *Intercourse...snuff or tea*—We would not take tea or snuff with them. *Even to wear the manufacture of our country*—Notice how the author satirises the general tendency of using articles of foreign manufacture by calling wearing of home manufacture, a hardship and a severity. *Brocade*—(Spanish, *brocado*) originally embroidered. *Feuds*—Quarrels. *Jealousies*—Rancour. *Animosities*—Enemities.

"N. B." Stands for "Nota Bene" when a thing is to be noted well.

Summary :—It is heard several ladies are studying methods of being useful to the government. (One) proposes keeping an open tea-table for men from which Tories are to be excluded. (Another proposes) an assembly for Basset—Tories being not allowed to play. (A third proposes) introducing a new fashion and a Whig fashion so that the Tories would have the mortification of being out of fashion. (Some suggest) exposing the corruptions of Popery, in figures on fans. (Others again want to) express their contempt of the superstitious use of beads by wearing pearl necklaces. (As regards the constitution, the ladies are unanimous in) condemning all passive obedience.

The Tories have very few beauties among them. (They borrow their toasts from their opponents. Among the Tories there are a few handsome faces, worthy to be Whig faces, but then they are invariably soured and marred by rage.) These ladies would grow in beauty if they could bring themselves to love their country. Truth and beauty allied in a cause would benefit it immensely. Ladies should remember their country when they stand before the glass, and they will never forget their duty.

A few rules of conduct are laid down for the general guidance of the sex under the heads of widows, wives and maids.

Virgins should do well to consider whom she chooses. If he has broken faith to the sovereign, he may do so to the lady. Besides it is awkward to be the mother of a rebel's child.

Every wife ought to answer for her man. Drinking of mysterious healths and churlishness in candlelight on a rejoicing night, or frequenting seditious clubs should be put down by curtain lectures, or the husband proving refracting by incessant din at his years. Otherwise she will be accused of an intention of being an widow early.

Widows must be naturally averse to all causes tending to the destruction of mankind. The security in which they, unlike wives, enjoy their property should make them friends of peace.

The example of Clelia, the Roman spinster, who was instrumental in preventing the Tarquin's return, is recommended to maids. Wives would do well to imitate the wife of Coriolanus. Widows should never forget their country woman Boadicea, who chose death rather than bondage.

It is not required of the zeal of English ladies to fight for their country. They need not even let their nails grow. The men will fight. English valour, encouraged by English beauty would be unmatched in the world. (The project, set on foot, for a female association is a very commendable one and the author submits a rough draft of its form and constitution.)

That it is a league of the wives, widows and maids of the realm, who have been offended at the faithlessness of certain men, to provide for the safety of the constitution. That every one of them engages herself to be loyal to and to serve king George, with all her resources in men who may be her lovers and in charms natural or acquired. That they promise to avow their loyal principles in every word they utter and in every patch they stick on. That they promise to annoy the enemy by every means in their power and renounce all converse with them.

That they resolve to all hardship in their country's cause—even to the extent of wearing home manufactured articles, instead of French brocade. That they forget all private feuds and stand and fall by one another as true sister.

The association was to be lodged at Mr. Motteux's where attendance was to be given to members.

MEETING OF THE ASSOCIATION.

Page 88. *Advice*—Intelligence received ; intimation ; information. Cf. The common use. "Advise despatch" in commercial language. *Bear arms*—The terms used are mock military. *To any purpose*—To any effect ; in such a manner as to make some effect. *To=* leading towards. *To this end*—For this purpose. *To=* towards the gaining of. *Exercise before their glasses*—Exercise themselves in the art of frowning or smiling. *Cashiered*—(L. *casus*, null, void. Fr. *casser*, to discharge.) Dismissed. This word is always used in the case of the dismissal of some officer. The ladies being militant, all the terms of the army, are used. *Review of their forces*—Review is the name given to the mustering and drill of troops for the inspection of some high officer. Notice the humour in the *review of forces* at a play ! *Bespoken*—Engaged. Reference here is to the withdrawal of the Tory aristocracy, and the favour shown to Whigs at the Court of King George I. *Militia*—A body of troops consisting of volunteering citizens and officered by them. *The sisterhood of loyalists... militia*—The Whig ladies regularly exercised in the practice of their arts, bear the same relation to the Tory ladies, most of whom come from the country, that a body of regularly drilled paid soldiers bears to a body of unpractised militia men, who have not been drilled well.

The immense superiority of regulars over the volunteers, is very well known—being all the difference between rigid discipline and careful training and the want of them.

Opprobrious—Strongly abusive. *Opprobrious language*—See essay on "The Tory Fox-hunter." *Prattle*—Talk meaninglessly. *String together*—Gather together.

Page 89. *Decency*—Politeness. These stories speak of dirty or immoral things and are false. *Who sets up for the patten of a parish*—Who pretends to be a model to the whole parish. *Incoercible*—Abuses. *Misbecomming her*—Improper for her. *Termagants*—Shrewish woman : viragoes. *Railing very bitterly*—Speaking against, and abusing bitterly. *Duke de Sully*—Chief

minister of Henry of Navarre, who ascended the French throne in 1589. Henry IV—The king Navarre. He came to the throne after the death of Charles IX., his brother-in-law. Henry fought as a Protestant in the French religious wars of 1588-1593, but in 1593 changed his religion and entered Paris (1594) as an accepted Catholic king. His victory at Ivry (1590) is celebrated by Macaulay in his *Lay, Ivry*, and the wars forms the subject of Stanley Weyman's *A Gentleman of France*. The Roman Catholics had especial reasons for hating this king, because the Massacre of St. Bartholomew (massacre of the Huguenots i. e. Protestants) had occurred in the preceding reign and they feared this Huguenot king's resentment. *You have a very good king*—This was a fact. Henry IV of France was one of the best of her kings. *If you know...well*—If you knew when you are well off. If you could appreciate a blessing when you had got it. *He is not a man...kingdom*—The ladies are only capable of scolding and scratching at the limit. King Henry was not a man to be dislodged from his throne by these means, so the ladies had best make up their minds to tolerate him.

The author means to tell the ladies of their own country that all their zeal for king James's party and all their pretty airs and graces would not serve to dislodge King George from the throne, so they had best make up their minds to tolerate him.

But as I never care...praise them—Addison was a man's man. He really did not care much for ladies. He often bestowed a good natured smile upon some innocent follies of theirs or with inimitable humour and good nature mentioned some trifling peccadilloes of theirs, with the air of a fond parent or a benevolent passer by. *Beautiful associâtes*—Those beautiful ladies who had formed the association. *Their association*—The form of agreement given on pages 86, 87, and also p. 89. l. 25. *Vellum*—Prepared calf-skin, from Lat. *vitulinus*=belonging to a calf. *vitulus*=a calf. *Raffing*—Lottery; a competition in which each competitor pays a small sum and casts dice or draws lots for the prize. *Design*—The intention with which it is kept.

Page 90. *Catalogue of toasts*—List of the handsome ladies fit to drink in honour of. *Mr. Motteaux...exhibit*—If the pictures of these ladies were sold, the sale would be greater than any that has yet been. *Criticised upon*—Made remarks on. *The features to be made use of*—See the list on page 86. Teeth were to be made use of not in biting but in display of charms. *Discovered*—Displayed. *Discovered as...beheld*—Showed the most beautiful set.

of teeth that man has ever seen. Discover is properly uncover and that is the sense in which it is used here. *Prude*—A woman affectedly overparticular about decency and propriety. Lit. it means a modest woman, which probably is the meaning here. *Good neck &c.*—A good neck is as effective a charm as smiles or dimples and would do quite as much execution among men. It would do 'service to the king by bringing its thralls to the king's party. *By her manner...objection*—By the way, she took up the pen, it was seen that she had very graceful and charming little hands. 'So it is quite natural that she should object to that dangerous weapon being left out of the list. *Who associated have done...obliged to*—These ladies have done much more than what they were required to do, by their terms of the association. Letter means mere form—as distinguished from the spirit. These ladies have worked according to the spirit of the association. *Having not only...cause*—They have not only put down their names, but mentioned the extent to which each is willing to help in so worthy a cause. *Good men*—Substantial and reliable men. Shakespeare often uses it in that sense. In *Coriolanus* for instance the Patricians called good men, meaning rich. In the *Merchant of Venice* the jew says "Antonia is a good man" meaning reliable commercially or solvent. *Black man*—A man with black hair and eyes. *Quota*—Share. *Brisk*—Smart. *Many of him already...feathers*—Many of these young men being soldiers. *Sprightly*—Smart, lively. *Quivers*—The case which holds arrows. *Tuncer* in Sanskrit. The quivers are the lady's eyes and the arrows are the fiery glances that dart from them.

Page 91. *One vassal*—One serf. Note that the *Freeholder* was witten to support a political party. The Whig associate, naturally is represented as loyal to her husband; the associates who enter more than one name are disloyal to their husbands, and naturally, are Tories in disguise. *Hung out false colours*—Showed a false exterior. *Insinuate to the world &c.*—The world judging from the list would find a lady subscribing her husband and five lovers and would naturally consider that Whig ladies were capable of having lovers even when married. The Tories tried artfully to fix this stain on them. *Admirers*—are needy individuals anxious to secure a share at the jointure: (See p. 127, l. 17.) *In proportion to her jointure*—Notice the insinuation in this. The widows are said to have lovers in proportion to the extent of her possessions. *Compute*—Calculate. *Three regiments*—The men subscribed, would form three regiments;

taking into account only those above six feet in height. *Badge of allegiance*—Token of loyalty. : *Naturally produces... fidelity* (p. 92)—When a man sees on the lady's, this outward sign of their loyalty he takes it for a proof of their faithfulness and naturally seeks to win a place in a heart that could be so devoted and faithful.

Page 92. *When the beauties...love*—When the ladies take so much pain to display their principles as well as their charms, they elevate and ennoble their countrymen. The men are inspired by love and attracted towards loyalty by these fair loyalists. *Proselytes*—Disciples; a convert. Greek, *Pros*=towards and *eleutho*=to come. Proselytes are therefore men coming forward towards anything. *Only terms &c.*—Only condition upon which they can have any intercourse or communion. See page 87 text book. *The greatest blow...garter*—The author seems to mix up a little, the institution of the order of the garter by Edward III and his successful wars against the French. *Dropping of a fine lady's garter*—At a court ball, the mistress of the King, the Duchess of Salisbury had dropped one of her garters. On taking it up the King observed some of the courtiers to smile as if they thought that he had not come by it quite by an accident. On seeing this he said "*Iloni Soit qui maly pense.*" "Evil be to him who evil thinks" and gave this to be the motto of the new order of garters. *Auspices*—Favour. *The most remarkable battles...ribbon*—The most noteworthy battles have been fought, through the power of this blue ribbon. The idea, as Addison expresses it elsewhere, is that mostly the hope of being rewarded by a blue ribbon, (the badge of the order of garter) has made men fight. It is meant to be a hit at the intrinsic worthlessness of the reward and at the insane hankering after it and attaching too much importance to it.

Summary :—The latest advices both from town and country state that the ladies of each party have commenced hostilities on the men of the other party. To this end many ladies drill themselves regularly before their glasses. Military discipline too is being practised. There will be a general review of the Whig forces at a play. The Tory ladies coming from the country are no match for their accomplished opponents. They bear the same relation as a band of militia to a body of regular troops.

Defective education is one of the reasons that make the disaffected part of the ladies utter invectives against the sovereign. Matrons setting up for patterns to the whole parish are guilty of the use of this unbecoming language. The answer of the Duke

Du Sally to the fair Popish malecontents under Henry IV of France, should be given to these Tory ladies. The king won't be scolded or scratched out of the throne.

The author never cares to speak of ladies unless he can speak in their praise. So he leaves these ladies, recommending to them the example of the "beautiful associates." The author has heard of their proceedings from Mr. Motteux.

The association has opened a book bound in the richest vellum where the subscribers sign their names under the three heads, of maids, wives and widows. "Never was a subscription for a raffle or an opera more crowded." All the celebrated beauties can be found in one or other column of these." The list might be taken for a catalogue of toasts. The exhibition of the pictures of these ladies would command the greatest sale of all picture auctions.

Several ladies have criticised the form of the association and have added *teeth*, a *good neck* and *hands* to the list of dangerous weapons, the ladies who suggested these of course excelling in these particular points.

Most of the persons who joined have done more than what they were required to do by the letter of the form. They have mentioned the extent to which they are ready to subscribe, the maids mentioning lovers (one subscribes 15), the wives husbands and sometimes children and coach horses. The wives answer for the men.

Two ladies had entered and subscribed, one a husband and friend, the other a husband and five lovers. On enquiry they proved to be Tory spies, who wanted to throw discredit on the Whigs by insinuating that married ladies could have lovers.

The widow's column represents the strength of the association—one lady heading the list with 600 retainers. They bring property and admirers in proportion to their property—all able men. From calculations, they can furnish three regiments of men six feet high and upwards.

The association ribbon is the badge of the sisterhood and a very pretty ornament. No lady should be without it. This external sign of loyalty makes many men seek the hearts that can be so devoted and faithful. When beauties show their charms as well as principles, men will be ennobled. They would love the beauties and would be won over by them to loyalty. Great result may be expected when admirers can thus see the only terms upon which they can hold converse with their charmers. Remember how the order of garters came to be instituted by Edward III and

how he treated the French. The power of ribbons is great to this day witness the many remarkable battles fought under its auspices.

POLITICS AND THE FAN.

Page 93. *Patriots*—Lovers of one's own country. *Confine their cares...life*—Pay attention only to their house-hold duties. *Housewives*—Good managers or house keepers. A housewife (pronounced hussiff) means one who looks after every thing in a house. *She confederates*—Female coadjutors. *Keep pace with us*—Equal us. When two persons walking keep pace (or take steps together) they are both equally advanced in equal times. Hence to keep pace in any thing means to make equal advance. *Quashing*—Pulling down, silencing. *Preston-Perth-Opera-Playhouse*—The scenes of action for loyal man putting down revolt against the sovereign have been Preston pans, Perth &c; the scenes of action for the loyal women putting down disloyalty and disaffection amongst women, have been the playhouse and the opera. *As little opposition or bloodshed*—For the feeble attempt made by the Jacobites in the north and the easy dispersion of the rebels, see any history of England. *Preston* was taken by General Wills on nov. 13, 1715. Fifteen hundred rebels gave themselves up, including eight noblemen. On Jan. 30, 1716, the Pretender's army was withdrawn from Perth, and the Pretender withdrew to France, after being in Scotland only a month. (Hume's History of England). *Non-resisting*—A political term, applied to those who were supporters to the Stuarts, an account of their doctrine of "Passive Obedience." *Like their brothers*—In the campaign of 1715 the Jacobit army did little besides retire in the face of the royal army. *Tenable*—Maintainable; capable of being held or maintained. Army that makes so fine an appearance.—Cf. text book p. 88. "*That the fan &c.*"—See page 83 of the text book. *Took the hint*—Followed the suggestion; reduced it into practice. *To make the fan useful*—Notice the implication—the fan is useless—it has got to be made useful. *As an instance of this cheerfulness...useful*—As an illustration of the readiness of the ladies to oppose the Tories and Papists, it may be mentioned that they have eagerly sized upon and carried into practice a suggestion of making the fan useful. *Unanimously*—Lit. one-spiritedly; here without one dissenting voice.

Page 94. *To hide their faces...them*—To screen their faces,

so that no Tory might have the pleasure of looking upon a pretty face. *Never to peep...conquest*—Never to peep over the screen except to select some gentleman of Whig principles, whom it would be worthwhile to make an enamoured of her. *To return no other...them*—When a Tory is speaking, to return no answer and show indifference by pretending to count the number of sticks in the fan. *To avoid dropping it*—Dropping the fan so as to give a man the chance of picking it up for her is a well known method of showing favour to a man. *Malcontent*—A disaffected Tory. *Jacobite*—Belonging to the party of James. Lat. *Jacobus*=James. *Flirt*—An abrupt shutting, producing the sound of flirt; a little jerk; a contemptuous movement. *Disordered*—Put out. *A fanning*—a is the weakened form of on or in. *fanning is gerund*. *Servicable to the public*—In representing Popery and Jacobinism. *Under consideration*—In contemplation. *Protestant make*—Compare the Whig fashion spoken of before. Fans which should contain something to distinguish it eminently as a Protestant article. *Abhorrence of Popery*—Hatred for Papestry. *Knights-errant*—Lit. wandering knights. Knights were sworn in to protect the weak. They used to wander about in search of adventures, seeking to confound the oppressor and relieve the oppressed. *Devices*—Designs. Knights in complete armour with their vizors down, could not be distinguished. They carried therefore some motto and design upon their shields. These designs were sometimes the armorial bearings of the family and sometimes some device of individual. *A nunnery of lively...grates*—Typefying the great unwillingness with which some young ladies take the veil and the inhumanity of the practice. *Vestals* were the name given to the virgins set apart for the services of the temple of Vesta a maiden divinity, the goddess of hearth. The men's vows resemble those of Vestal virgin. *Grates*—gratings; grated windows of the nunnery. *Worshipping &c.*—refers to the worshipping of the relics, very common in the middle ages. *A group of people...tenpenny nail*—To expose the absurd idolatry practised by the Roman Catholics.

Page 95. *Council of Trent*—The most important modern council, held at Trent from 1545 to 1563. It was not one whose authority is accepted by the whole world—the Greek church and the Protestant reformers differing from it. It was highly important as it clearly defined the doctrines of the Roman Catholic church, specially on the points attacked by the Protestants.

The lady intends to ridicule the Roman Catholic church, by

holding to ridicule the Council of Trent which defined the doctrines of it &c.

Towdry—Showy ; dressed in worthless and flaunting garments.

Whore of Babylon—See Revelations xvii. The apostle sees a woman arrayed in purple and scarlet colour and decked with gold and precious stones and pearls, &c.—and on her forehead was written Mystery. Babylon the great, the mother of Harlots and abominations of the earth.

The *whore of Babylon* represents the sinful enemies of Christ. The lady intends giving that name to the Roman Catholics.

Designs—Sketches. *Mountings*—Back stiffening or support as of a print or map. *Holy pontiff*—The Pope. *Cardinal*—A Roman Catholic priest of the highest rank being immediately below that of the Pope's. *Consistory*—The highest council of state in the government ; college of cardinals assembled. *Triple crown*—a composite emblem "the symbol of my threefold dignity, in heaven, upon earth, and in purgatory" (Pope Pius IX). The first cap was adopted in 1048, surrounded by a high coronet in 1295 ; the second coronet added in 1335, to indicate the prerogatives of spiritual and temporal power combined in the Papacy. The third coronet (origin uncertain) is indicative of Trinity. *Big with child*—Having a child in his womb. *Pope Joan*—a woman, who according to tradition, became Pope. See Mr. Reynold's novel "Pope Joan." It is doubtful if such a person ever existed. *Bishop Bonner...heretics*—Notice the satire in *conversion* of heretics by the faggot. No attempt was made at conversion—heretics were burned. *Bonner*—Edmund, an English prelate, who was educated at Oxford, and afterwards entered into the service of Wolsey. Henry viii., to whom he was chaplain, sent him to Rome to get the sentence of divorce from Katherine of Aragon confirmed ; and here his behaviour was so bold that the Pope threatened to throw him into a caldron of boiling lead. In 1538 he was nominated bishop of Hereford, but, before his consecration, he was translated to the see of London. Hitherto he had professed a zeal for the reformed doctrines, but now that Henry was dead, he scrupled to take the oath of supremacy to Edward vi., for which he was sent to prison, and lost his bishopric. On the accession of Mary, being restored to his diocese, he brought numbers of Protestants to the stake by reviving the statutes of Henry IV and Henry V against them. When Queen Elizabeth came to the throne, he was sent to Marshalsea prison, where he was confined during the remainder of his life. B. at Hanley, Worcestershire about 1496 ; D. in pri-

son 1596. *A figure reaching...other*—To represent the ambition of Popes. These pretend piety and covet the greatest power attainable namely that of ruling rulers and making and unmaking kings at will. Here it refers to the Pretender's attempting to obtain the English throne, while professing Roman Catholic religion. *Distant view of Smithfield*—Smithfield is where a great number of men had been burned in the Roman Catholic persecutions. Distant view of Smithfield is to give a hint of the cruelties the Papists practise. *What they...for*—This assumes the improbable, viz., that the restoration of the Stuart family who were Catholics, would have been accompanied by a renewal of the burning of the Protestants. *Innocent engines*—Harmless contrivances. *Propagating*—Disseminating. *Racks, wheels, &c.*—Instruments of torture. The Roman Catholics used to torture heretics with these. *Controrvery*—Contention. *Overmatch*—More than a match.

Ladies studying their own fans, would master all arguments against the particular weak point of Roman Catholicism, represented in her fan. Their curiosity would lead them to study other fashionable fans and they would master the arguments against the weak points exposed in these fans. Thus they would gradually acquire an enormous amount of information about the corruptions of the Roman Church and in a controversy they would be more than a match for a Roman Catholic priest.

Irish priest—Roman Catholicism remained in Ireland after it had lost its footing in England. Hence Ireland supported the Stuarts.

Page 98. *The beautiful part*—The ladies; the female sex. *Candid*—Frank; outspoken; honourable; sincere. *Dispute at present*—There was antagonism between Jacobitism and Popery on the one hand and Loyalists and Protestants on the other. The ladies should remember both and help the Protestant cause as well as the party in favour of the Hanoverian dynasty. *Muley Ishmael*—"One of the most arbitrary princes in our age was Muley Ishmael, Emperor of Morrocco, who after a long reign, died about a twelve month ago.....To show the greatness of his power he seldom dismissed a foreign visitor from his presence till he had entertained him with the slaughter of two or three of his leige subjects.....we may reckon that by his own arm he killed above 40,000 of his people...One of his wives died of a kick of her lord the king for having gathered a flower as she was walking with him in his pleasure garden." He had the greatest admiration for Louis xiv of France, because "he is the only person that knows

to reign like myself, and to make his will the law."—Freeholder, no. 10. *Turk dropping his handkerchief &c.*—Alluding to the well known custom of a Sultan's throwing his handkerchief to show his favour to one particular lady in a numerous harem; or this was a signal for the execution of a wife who had offended him. *Seraglio*—Harem. The portion of a house separated for the use of a grandee's wives. *Burlesque*—Fauciful and humorous plays or scenes; comic. *Cutting shoes...apple-tree*—Reference is to the pattens or wooden shoes used by the French peasantry. The 'boot' was an instrument of torture made of four pieces of narrow board nailed together, of a suitable length to fit the leg. The leg being placed there in, wedges were inserted till the sufferer confessed the crime. A 'French Cobbler' is referred to because this form of torture was employed in France, and the Elder Pretender was at that time in France. *Galley slaves*—Formerly slaves were employed to row the cumbrous galleys. They used to be chained to their seats and incredible inhumanities used to be practised on them, sometimes. ^{a person condemned for a crime to work} ~~in a galley~~

Page 97. *It was with the same spirit &c.*—The Britons used to stain themselves with wood. The author humorously supposes that their case of painting themselves with wood and these ladies' using fans with grotesque printings on them, bear some resemblance to one another, especially in this point that both appear charming to own parties and hideous (terrible the author calls it) to their enemies. *Oxford Almanac*—Oxford was then the strongest hold of Toryism. *If this project goes on*—If this project is carried out.

Summery :—A race of female patriots springing up in the land, is noted with great pleasure. Ladies no longer confine their attention to household duties only but keep pace with the men in repressing Jacobitism and Popery.

The scene of action of men devoted to the king and country have been Preston and Perth, of women devoted to the same cause the opera and the play house. Both parties have ^{been} conquered without bloodshed and by overawing the enemy with a superior array.

The readiness of the ladies to oppose the cause of the Pretender is shown by their carrying into practice a suggestion of the author's, viz., that of making the fan useful. The ladies have agreed to use it in various ways against Tories, e. g. covering their faces with it to avoid a Tory's gaze; expressing disbelief of a Jacobite story by flirt of it &c.

Fans of a Protestant make are contemplated. They are inten-

del to raise abhorrence of Popery in a whole crowd of beholders by certain designs they are to carry.

Several sketches have already been presented to the ladies for approval, some of the most notable being :—a nunnery of sprightly, handsome young girls who are trying to creep out of a grate ; A group of devout people on their bare knees worshipping an old tenpenny nail ; The Council of Trent ; The whore of Babylon ; "The ceremony of the holy pontiff opening the mouth of a cardinal in a full consistory" ; A grotesque portrait of Pope Joan ; Bishop Bonner purchasing faggots for the conversion of the heretic ; "A figure reaching at a sceptre with one hand and holding a chaplet of beads in the other with a distant view of Smithfield."

This system of displaying their zeal on the fans can not but have a salutary effect upon the Papists by convincing them of their error. At least fans are more innocent means of propagating Protestantism than wheels, racks, &c., are of propagating Roman Catholicism. Every lady studying her fan would learn the defects that her fan exposes and thus she will know at least one weak point of Popery well. Curiosity will lead ladies to study other fashionable fans and thus in time they will know a great deal of the corruptions of the Roman Church and would be more than a match for any Irish priest.

The ladies should remember to advocate the cause of civil liberty as well as that of Protestantism. For this purpose designs exposing the evils of tyrannical governments, may be used on the fans. An audience of Muley Ishmael or Turk throwing his handkerchief to one in his Seraglio may be used. Those of a humorous turn may use a French cobbler cutting shoes out of an old apple-tree. A beauteous dame may assert the dignity of her sex by a string of galley slaves dragging their chains, each slave representing a lover.

Only hints are offered to the gentle readers. They may make additions and alterations to suit themselves. The ladies are congratulated on this brilliant idea. The ancient British women probably painted themselves from the same motive as that of these ladies viz., making themselves appear handsome to friends and terrible to foes. This project of painted fans would hurt the Tory interest, more than Oxford Almanacs would advance it.

PRETTY DISAFFECTION.

Page 98. *Pretty disaffection*—Discontent among the ladies. Philip—of Macedon, father of Alexander the Great. He ascended

the throne B. C. 359, and was assassinated two years later. By a defeat of the Athenians and Thebans, he made himself master of Greece. The Athenians were roused to resist his invasions of Greece by the famous orator Demosthenis, whose most famous speeches are known as "Philippics" because uttered against Philip. They were delivered between B. C. 352 and 341. The orator himself fought in the final battle of Chaeronea, B. C. 338, so he was not merely a "tongue warrior." See Smith's History of Greece. *Orator*—Public speaker. *Irritated*—Excited. *Tongue warriors*—Men whose weapon of offence is the tongue. Cf. Milton's "Tongue-doughty giant" as Samson Agonistes scornfully calls the blustering Phillistine Harapha, who insults Samson but would not fight. *To gain our female adversaries*—To win over to our side the feminine Tories. *Principal strength*—In the sense that women being great talkers excite the men and keep up their animosity against the Whigs. Note also the sarcasm in calling women the principal strength of the Tories. *Sharp political humour*—A disposition to take active part in politics. *Has but lately prevailed*—Has become prominent since a short time ago. *In so great a measure*—To such a large extent. *Provided a woman could...commonwealth*—A woman used to be perfectly satisfied if she could manage her house and she never troubled herself about questions of government. *Wont*—Used; accustomed. *Pewter*—Also called Britannia metal is an alloy of Zinc and Tin. Plates, mugs and household utensils are made of it and used by the poorer classes. *The eye of the mistress...looking-glass*—The mistress of the house used to supervise the performance of all household duties. The utensils cleaned under her eye used to be bright and shining. She spent as much time, in looking after her household furniture as in her own toilet. 'Inspect...her looking glass' means making her toilet. The ladies of the present day seem to "inspect" only the looking-glass and spend their time in considering questions involving the state. *Conversant*—Familiar; learned in; informed about. *Gossip*—An idle chatterer—for ladies can be no more in politics. For its origin from God-sib see note given before. *Slattern*—An untidy person. *Conduct*—Guidance. *Angry stateswoman*—A passionate lady politician.

Page 99. *Miscarriages*—Shortcomings or failings, not untimely births. *Miscarriages in the ministry*—Toiling of a group of ministers who happen to be in office. *Hereditary right*—This refers to the claim of the Pretenders to the English throne. Their right by birth was superior to that of the Hanoverians. — *Earnest*

in contending...lives—These are so eager in claiming rights descended from their parents that they neglect the education of their children *i. e.*, they claim *every thing* that they can claim from their fathers but forget to give their children the *right they have* of being educated by their parents. *Taken up*—Engrossed. *Catechism*—A system of questions and answers on the elements of Christianity. The Tories professed zeal for the church by opposing any Acts for the relief of Dissenters. *So taken up with their...catechism*—They are so completely engrossed with the question of defending the church from Popery or from Protestantism that they have no time to teach their own children the first principles of religion and Christianity. They are busy in sectarian contentions, disputing one or other minor point of Christianity, while their children are brought up not even as Christians.

Thus while demanding hereditary rights they neglect to give their own children their due and while contending for forms of worship they bring up their children as heathens. By the first they practically lay axe to the root of hereditary right (by refusing its claims to their own children) and by the second they lay axe to the root of Christianity itself (by training their children as heathens).

Province—Sphere ; scene of action. *Amassia*—Comp. Plutarch's life of Numa, the second king of Rome, who reduced the infant state to order by wise laws. *Prodigy*—A preternatural phenomenon ; an indication of the approach of an important event. St. Pierre says ; "The first navigators, when out of sight of land, watched the seed and the flight of birds, as indications of the shore, and with no other guidance discovered many new islands. From this custom (he says) arose the practice of consulting the flight of birds before entering on any important enterprise. The augurs, a college of priests at Rome, foretold future events by observing 'prodigies' (from *prodigia*, the voice of birds)." This 'prodigy' was so unusual that its interpretations were referred to the 'Oracle' presided over by a priestess who was supposed to be in direct communication with the gods or goddesses. The oracle of Apollo at Delpi was the most famous. *Portend*—Bode. *Manifestly*—Evidently. *Concern*—Cause of anxiety. *Lovely parts*—*i. e.* beautiful women :—an example of Metonymy, the 'parts' are the women, who form the 'lovely parts' of the creation. *It would be...country*—It would evidently be to the disadvantage of the commonwealth, if the Tory ladies engaged in politics and Whig ladies did not do so.

Page 100. *Furies and Graces of the same sex*—Both femi-

nine. The Graces as the name shows were the types as well as the presiding goddesses of all that is lovely and charming. The function of the Furies was to torment sinners. *Furies*—They sprang from the blood from the wound inflicted by Saturn on Cælus, or according to others, were daughters of Acheron and Nor, or Pluto and Proserpine, or Chaos and Terra. They were the ministers of the vengeance of the gods, and were stern and inexorable, punishing the guilty both upon earth and in the infernal regions. They were generally represented as winged maidens, of a grim and frightful aspect, with a black bloody garment, serpents entwined in their hair, and blood-dripping eyes; in one hand they held a burning torch, and in the other a whip of scorpions, and were always attended by Terror, Rage, Paleness, and Death. Their worship was almost universal, but people avoided mentioning their names or fixing their eyes on their temples. At their festivals, at Athens, only free-born citizens who had led a virtuous life were admitted. *Graces*—The three Graces, daughters of Venus by Jupiter or Bacchus; but, in Homer, Charis is the wife of Vulcan and a goddess, surrounded with pleasures and graces, probably, therefore, Charis and Venus (wife of Vulcan) are identical. The Graces were the attendants of Venus, and represented as three young, beautiful, and modest virgins, usually nude, holding one another by the hand, or embracing each other. They were the personification of grace and beauty. They presided over the refinements of life, but especially poetry; and hence were worshipped with the Muses. *To their serious consideration*—For their serious consideration. *Hold out against the government*—Maintain a hostile attitude towards the Government. *Great*—From the ladies' point of view. *Precautions*—Must be taken in a negative sense, denoting 'want of enjoyment.' *Lose their elections*—Fail to be elected. N. B. It was the custom at the Kit-Cat and other aristocratic clubs every year to elect some reigning beauty as a "toast." To the queen of the year the gallants wrote epigrammatic verses, which were etched with a diamond on the club glasses. *Obliged by their principles*—Notice the sarcasm in any body's being obliged to *stick a patch* by principles. Sticking a patch is too insignificant a thing to bear any proportion to the dictates of a principle. *Birthday suits*—The new suits of clothes, they would have worn on the king's birthday, had they been loyalists. *Insulted*—Negatively; they do not share in the loyal applause. *Receive no credit from the army*—All the military men being necessary loyal-

list pay no attention to Tory ladies. They thus lose officer lovers. *Forced to live in the country*—Because being Tories they would neither care to appear in court, nor would they be tolerated. *What must go to the heart*—What must cut a woman to the quick. *Fine*—Handsome; beautiful in face. *Acted by*—Actuated by; led by. *Signalise themselves*—Distinguish themselves. *Malcontents*—Disaffected persons. *Timorous*—Timid.

Page 101. *For they do not know what*—For a cause, of which they do not understand much. *Pretty bosom heaving*—A pretty woman in so much emotion. The heaving of the bosom always accompanies every instance of deep emotion. *A man is startled.....* *make*—A man though made of much coarser sensibilities than woman, is surprised disagreeably when he finds a woman possessed with so much fury about a party question. *Stays*—Corsets. *Ready to burst with sedition*—Ready to burst from the heaving of the chest of the female Tory, who is under great excitement. *Virility*—(L. *virilis*, manly) Manliness; masculine appearance. *Virility of behaviour*—Manlike conduct. *Venting her notions*—Giving expressions to her notions. *Honest*—Upright; honourable. *Prudent*—Experienced; skilled. Lord Nithisdale—A Scotch partisan of Jacobitism. He was one of the noblemen who surrendered at Preston. All were reprieved except Nithisdale and two others. The two were executed, but Nithisdale's escape was contrived by the skill of his wife. *Exempted from*—Free from. *Ill woman*—A woman of an unwomanly nature; masculine; or it may mean an immoral woman. *Political guilt*—See the sixth preceding line. Guilt committed, wilfully or necessarily, by a political party. Addison suggests that an "ill woman" may be a good subject, but if a woman is an "ill subject," she is worse, because she must be an "ill woman" also. *Much greater criminals*—Their mothers could but be guilty of being an "ill woman" at the worst. These are guilty of being "ill subjects."

Page 102. *These motives*—These suggestions, which should supply motives,—properly speaking, a motive is a moving principle. *Obnoxious to*—Liable to; exposed to: (L. *ob*, in the way of, and *noxia*, an injury. The modern meaning (injurious) is quite different.) *Obnoxious to a grief*—Subject to the baneful influence of a grief. *Exasperated ladies*—Ladies put out of temper. *Æsop*—A Phrygian slave, liberated for his sallies of genius. He travelled through Greece and Egypt, but chiefly resided in Lydia with Croesus, who sent him to consult the Delphian oracle; the Del-

phians, offended with his sarcasms, accused him of stealing a vessel from the temple, and threw him from a rock, 561 B.C. The fables now circulating under his name included those of wits before and after his age. *Opprobrious eloquence*—Eloquence in abusive language. *Silly satisfaction*—Foolish satisfaction.

The ladies opposing themselves against the Whigs are like the viper licking a file. They hurt themselves only and imagine that they are hurting their opponents—which is of course very silly.

Summary:—Philip of Macedon had demanded that the Athenian orators should be given up to him, knowing that these were the people who fomented dissension. On the same principle, the author has been trying to win over the female Tories. If there were no females to stir them up, opposition should soon cease.

A passion for politics has appeared amongst the ladies only lately. Formerly they were content to discharge only their household duties well. Now they neglect the house and engage in Politics. A house badly managed by a furious lady politician is a sad sight. These ladies are furious claimants of hereditary rights and neglect their children's education; are very eager about church questions and forget to teach their children the Catechism. The Romans held a woman intruding into the Senate, as a prodigy.

If Tory ladies engage in Politics, the Whig ladies are compelled to do so for the interest of the Government. It is a satisfaction to see them coming forward. Our country women are so much admired on account of good principles—but there are some weeds among these flowers. It is a great pity that there should be so much deformity among so many charms, and that the most lovely part of the creation can be so disagreeable. The ancients were right in making the Furies and the Graces of the same sex.

Drawing the ladies away from the Toryism would be doing a service to the country and also to the ladies themselves. A few suggestions are made for their consideration.

The ladies only expose themselves to persecution by their obstinacy. They lose election in clubs, are forced to put on a patch on the unbecoming side of the face, lose birthday suits, are insulted in plays by claps and hisses,—lose officer-lovers and the pleasures of the court. These causes should have an influence upon the gay portion of the sex. The graver portion may consider that much of what is lovely in a woman has got to be sacrificed. It disgusts even a man with coarser perfections to see so much angry zeal in a woman. It makes them unwomanly.

Besides the ladies engaged in politics make themselves parties in the political guilts, from which they are naturally exempted. Formerly the worst that could be said of a women, was that she was "ill woman", now they deserve the character of a "ill subject." They have become greater criminals than their mothers.

These consideration \would it is hoped induce the ladies to further the national interest. The superfluous employments only add to their sources of grief and vexation. The fable of the viper licking a file and deriving silly satisfaction to see blood flow, even though it was her own blood that flowed, should be borne in mind.

THE ROYAL EXCHANGE.

Page 105. *There is no place...Exchange*—The Spectator in his account of himself says "I have been mistaken for a merchant on the Exchange, the last ten years." *The Royal Exchange*—As described by Steele (No. 454.) as the "centre of the city, and the centre of the world of trade." It is a meeting place of London Merchants, founded by Sir Thomas Gresham in 1570 A. D. The original building was burnt in the Great Fire of 1666, and was rebuilt on a larger scale. *Secret satisfaction*—Satisfaction in the secret parts;—or, in other words satisfaction at heart. *Factors*—(lit. doers, those who *do* business for the wealthy societies. See l. 13) Mercantile agents. *Vanity as I am an Englishman*—Vanity as a Englishman. *Metropolis*—Capital. *Great Mogul*—(here) the emperor of the Mogul Empire. *Great Mogul* generally refers to 'Akbar the Great.' At the time the Mogul Emperor, was Bahadur Shah, son of Aurangzeb. *Emporium*—Mart; market. *High-change*—i. e., when the business of the Exchange is at its height. *Muscovy*—The original "Russia," so named from its ancient capital 'Mascow,' occupying no territory south of Duna, or west of the 30th meridian. It was little known in Addison's days, and had little influence on the politics of the western Europe. *Negotiate affairs*—Settle the terms of an affair. *Good ~~terms~~ ^{correspondence}*—What are called 'good terms.' Friendliness and good disposition. *Walks*—Branches of trade and commerce. *Adjusted*—Settled. *Jostled*—The same as jostled.

Page 106. *The old Philosopher*—Diogenes, a celebrated Cynic philosopher, born 412 B. C. Died 323 B. C. He lived wildly in his youth, and was banished for coining false money. He retired to Athens, was reformed by Antisthenes (who had at first tried to drive him away by blows), and soon became known as an ex-

treme Cynic. He despised health, was indifferent to the weather, and took up his residence in a tub near the temple of Cybele. When going to Ægina, he was seized by pirates and sold as a slave in Crete where he was bought by Xenias of Corinth, who made him preceptor to his children. When Alexander the Great asked him if he could oblige him in any way, Diogenes replied, "yes, stand out of my sunshine;" and the independence of the answer so pleased the monarch that he exclaimed, "were I not Alexander, I would wish to be Diogenes." When asked what countryman he was, he replied "a citizen of the world." Many of his maxims were remarkable for their pithiness and moral tendency; and notwithstanding his eccentricities, he was much respected. *I am known to nobody*—See the Spectator No 1. *Connives at my presence*—To connive at a practice means to abet it. As the Spectator's identity is to be kept secret,—that is what is connived at. *Remitted me*—Sent to me. *Merchant of Egypt...known me by sight*—See the Spectator No 1. The author tells us as an illustration of his curious disposition that on hearing of a dispute about the pyramids he had been to Egypt, for the purpose of measuring the heights and settling the dispute in his own mind. The story of Addison's visit to Cairo was a fiction. *Coptic*—The language of the copts, or modern Egyptians; the Egyptian language. *Versed in modern coptic*—Skilled in modern coptic—the language of the merchants. *Conferences*—Communication. Notice the long word used for the short communication. *Solid and substantial entertainment*—Real fun as we would call it. *Solemnities*—Grand or ceremonious occasions. Lat. *solennis*—Sad, hence formal, ceremonial, grand. *Joy with tears*—He has shed tears of joy. *Thriving*—Prospering. *At the same time...stock*—As individuals grow richer, the community grows richer also. *Raising estates.....superfluous*—Acquiring wealth, by trade, by means of which superfluous things are exported and things that the country lacked are imported. *Public stock*—Wealth or property of the nation at large. *Disseminate*—Scatter. *With an eye to*—With the object of the promoting of. *Nature seems...interest*—It seems the object of nature in thus distributing different produces in different parts, was to promote intercourse between different nations, to make them depend, one, upon another and to bind them together by a common interest. *Degree*—Of Latitude. One country differing from second by single degree of latitude produces something near to itself, i. e., something which the second does not produce. *Every degree*—i. e. every part of the earth.

Page 107. *Sauce*—Something which gives a relish or taste to a kind of food. *Fruits* are sweetened with *sugar*. *Fruits of Portugal*—Oranges. *Products of Barbadoes*—Sugar from the West India islands. *Fruits of Portugal...corrected*—Their taste modulated. *Infusion*—Decoction. *A China plant*—Tea. Tea is sweetened with *sugar*. *Indian cane*—Sugar-cane. *A flavour*—i. e. spices come from the East Indies and Philippines. *Muff*—a fur-cover, for hands in winter. *Pith*—Extract. *Different ends of the earth*—Two extremities of the earth. The fan, of which the richest kinds are made from Ostrich feathers, come from Tropical countries (from Africa) and the muff (a covering for the hands) made of fur comes from the coldest climate. The Philippine Islands may be taken as representative of Malay Archipelago, which supplies us with nutmegs, cloves, &c. *Tippet*—a short cloak covering the shoulders. *Brocade*—Silk worked with gold and silver. *Indostan*—Hindustan. *Dowels of Hindostan*—Diamond mines of southern India. *In its natural prospect*—In its natural aspect or condition,—i. e. if we consider only the native products of the soil, and leave out all the things that are brought in from other countries. The mines of Peru were chief sources of silver and gold. *Delicacies*—Said so ironically. *Natural historians*—Men who have studied the history of nature i. e. of the growths, and products of nature. *Makes...advance*—Is no more capable of producing. *Hips and Haws*—Fruit of wild roses and hawthorns. *Acorns*—The fruit of the oak. *Pig-nuts*—a small edible root or bulb found in the ground. *Sloe*—One of the smallest of the plum species; it is very bitter, and rarely eaten. *A crab*—Crab apple. *Melons, peaches*—all tropical products. *Left to the mercy of our sun and soil*—The sun does not give out heat enough for the production of these. Hot-houses are required to be used. The soil also requires to be manured in a way to fit them. *Nor has traffic...us*—Trade has not only improved our vegetable products, but it has made a total change in the whole aspect of nature amongst us. *Harvest*—Products.

Page 108. *Pyramids of China*—Nicknacks of China clay. The rage for collecting China was very great at the time. *Workmanship of Japan*—Japanese painting was and is still in fashion. *Morning's draught*—Tea or Coffee. *Repair our bodies*—Cure our diseases. *Vineyards of France our gardens*—Because the English enjoy the produce. The vineyards may be looked upon as their own gardens. *Drugs*—Peruvian bark, sarsaparilla &c., from Brazil, Peru, and Bolivia. *The Spice islands*—the islands of the

Indian Archipelago. *Hot beds*—Hot houses. Hot beds or hot houses are gardens completely covered by glass walls and roofings, along which are placed hot water pipes. By these arrangements, the temperature inside, is raised to that of tropical climates and so maintained; so that the products of hot climates can be raised. The spice islands are the *natural* hot-beds or they serve the same purpose as hot beds in England and it belongs to the English in as much as they enjoy their produces. *Persian our silk weavers*—In the same way as the gardens are ours. Silk of Persian manufacture was in great vogue. *Chinese our potters*—Because pots of Chinese manufacture were used. *Necessaries of life*—Things absolutely necessary for the sustenance of life. *Great variety...useful*—A great many different numbers of useful things. These are *useful* though not *necessary*. *Nor is it the least part...birth*—One of the greatest of our advantages is that our climate is temperate. We can enjoy the fruits of different climates without being subjected to their rigour. *Green fields of Britain*—Unfortunately very little of it is to be seen except during short periods. *Palates*—Organs of taste. *Knit*—Unite. *Good offices*—Kindnesses; acts of benevolence:—the original meaning (from Lat. *officium*=duty) is implied also that good offices would be good duties, *i. e.*, duties of theirs which have a beneficial influence on others. *Distribute the gifts of nature*—See text book page 106. *Kind work for the poor*—This is one of the most marked features of civilisation, when man seeks more than bare necessities. *Wealth to the rich*—See line 24 from the top, page 106 text book. *Magnificence to the great*—Means of displaying their greatness. *Converts tin into gold*—Sells tin for gold. *Converts into*=exchanges for. *Rubies*—A kind of precious stone of the colour of pigeon's blood. *Standing in person*—Standing in his very self. *Effigy*—Statue; a representation in any thing. *In effigy*—represented by a statue. *He is...effigy*—Statues of the king's of England were ornament of the first Royal Exchange, which was destroyed in the Great fire of 1666. In the new building (which was again erected on a large scale) 19 statues of kings appeared from Edward I. to George III. The Royal Exchange was again rebuilt in 1844, without any of these statues. *Concourse*—Assembly.

Page 109. *All the languages of Europe*—On account of the great variety of nations that resort to the Exchange. *Private men*—as opposed to government officials. *Greater sums of money*—the wealth of a nation greatly increases along with the progress civilisation. *Trade without enlarging...empire*—*Cf.* Sir Andrew

Treepart's statement that "yours trade is your only true means of extending the empire." Trade without extending the boundaries of the empire, has established a supremacy as great as that of an emperor. *Landed estates...more valuable*—People having more money can pay more for land and therefore more is demanded than it used to be formerly. *Accession of other estates*—Possession of another kind of property namely ready money.

Summary :—The author frequents the Exchange. It gives him great satisfaction so great a concourse of rich men of all nations. The Exchange is the emporium of the world. It can be looked upon as a great council with its ministers and ambassadors. A bargain struck between inhabitants of two extremities of the globe, is an interesting sight. To be lost in a crowd of the different nationalities present, is a great delight to the author.

Sir Roger alone, knows him, but he keeps his secret. A merchant of Cairo knows him by sight, but as they do not and can not speak, there is no fear of discovery from that source.

The contemplation of this scene of prosperity is a source of real pleasure to the author. A large body of men, thriving in private fortune and enlarging the common stock is a very gratifying spectacle.

Nature seems to have taken a peculiar care to distribute the different products among different quarters of the globe, for the purpose of bringing on trade and thus uniting all the nations in a common interest. Almost every degree produces something peculiar to it. The food grows in one country and the sauce in another. A single dress is often the product of a hundred climates.

With its native products alone, England would be a dreary country. Most of the delicate fruits are brought from other countries and naturalised in the soil. Trade has not enriched the vegetable kingdom alone, it has changed the entire aspect of nature. Our tables groan with delicacies—the products of tropical countries and our shelves with the arts of China and Japan. Sir Roger called the vineyards of France our gardens, and the spice islands our hot-houses. A great happiness of Englishmen is that they enjoy a temperate climate, while they have also the enjoyment of the produces of all rigorous climate.

These reasons make marchants an important element in a commonwealth. They knit mankind together, distribute the gifts of nature, find occupation for the poor, wealth for the rich and magnificence for the great.

Some of the kings who stand in effigy on the Exchange, would

he considerably surprised to hear the number of different languages spoken, and to see the wealth of individuals in this little spot of their former dominion. Trade without enlarging the British territories has established a second empire.

STAGE LIONS.

PSge 110. *Combat with a lion*—A lion fight. *Nobility and gentry*—All the noblemen and gentlemen taken collectively. *Upon the first rumour*—When the rumour was first started. *Confidently affirmed*—Declared with confidence. *Hydaspes*—A friend of Æneas killed in the Rutulian war. *Groundless*—Foundationless. *Universally prevailed*—Was believed in amongst all classes. *The Tower*—The Tower of London. The lions were kept at the Tower of London. *Tame lion...Tower*—See page 257. l. 13. *Upper regions*—Boxes; those occupied by the aristocracy. *Cousin-German*—This term is used for a very distant relation and often no relation at all; There is a pun intended on *Cousin-German*. *Many likewise*...*Nicolini*—Many guesses were made as to the way in which Signior Nicolini would handle the lion. *Nicolini*—a Neapolitan actor and contralto singer—made his first appearance in an opera called "Pyrrhus and Demetrius." In this opera English and Italian combined. The first production of the play was on May 23rd, 1710. *Comp.*—"Nicolini as Hydaspes in this opera, thrown naked into an amphitheatre to be devoured by a lion, is so inspired with courage by the presence of his mistress among the spectators, that, after appealing to the monster in a minor key, and telling him that he may tear his bosom but cannot touch his heart; he attacks him in the relative major and strangles him..."—Henry Morley. *Signior*—is the Italian equivalent to the English 'Mr.' *Subdue him...recitative*—Subdue him by the power of his art of recitation. *Operative Music*, which had long been developed in Italy, was slow in making its way to England, until the end of the 17th century *recitative* was unknown, and no attempt has been made to cultivate the voice according to Italian methods. In 1706 Addison produced *Rosamond*, an opera upon "Italian plans," but it was, not a good musical composition, and therefore was not a success. *Orpheus*—A son of Cæger by the muse Calliope. Some desirous of exalting him call him the son of Apollo. He received from Apollo or according to some, from Mercury a lyre upon which he played with such masterly and that even the most rapid rivers ceased to flow, the savage,

beasts of the forest forgot their wildness and the mountains moved to listen to his song: His wife Eurydice dying, he is said to have descended to the infernal regions to recover her. The king of hell was charmed with his song; the wheel of Ixion stopped, the stone of Sisyphus stood still, Tantalus forgot his perpetual thirst and Furies relented. His sorrows "drew iron tears from Pluto's cheeks" and his suit was granted on condition of his not looking back till he had passed the border of the infernal regions. He broke the promise and lost Eurydice. *A lion...rergin*—Compare Milton's Comus, ls. 432-437. *Received opinion*—Established or accepted opinion.

Page 111. *High Dutch*—A Teutonic language, allied to the English. The modern Dutch is Low Dutch. *Thorough bass*—The lowest pitch. The sound that corresponds to the heavy "silver string" of violin. *Variously reported*—Of which so many different reports were current. *Counterfeit*—Sham. A pretended animal. The Spectator is always curious. *Behind the scenes*—of the theatre. *Rampant*—Rearing or standing on its hind legs. *Come by him*—Come close to him. *Changed upon the audience*—Different lions have been presented to the audience. *Candle snuffer*—A man who trims the wicks of the candles. *Hindustani Farash*. *The first lion...a candle snuffer*—These were not real lions. The man who used to play the lion was a candle snuffer. *Testy*—(O. F. *teste*, the head) Irritable; fretful; hot-headed. *Choleric*—Likely to be made angry easily. *Occrdid his part*—Was too fierce in acting the part of a lion. *He grew more surly...pleased*—The man appeared more and more irritated after having acted his part. He did not understand his part at all and used to consider that a fight was a fight whether in lion's skin or not. He had to submit to being overpowered on the stage but this annoyed him. He used to say that he would wrestle with Mr. Nicolini for any bet. So this man had to be removed. *Discard*—Reject. He was too furious. *Came...lion*—Ceased playing the part of a lion.

Page 112. *Done mischief*—Done some harm or evil,—probably he would have given "Mr. Nicolini" a good thrashing or would have wrestled in right earnest and by bringing Mr. Nicolini down, would have spoilt the entertainment. *Sheepish*—Bashful; timid; hesitating; not fierce or lion-like. *Without grappling with him*—Without struggling with him. *Italian trips*—Trips are methods of throwing an adversary down in wrestling. *Hindustani Perch*. The lion yielded too soon and gave Signior Nicolini no opportunity of displaying his skill in wrestling. *Rip*—Rent.

Flesh coloured—Coloured of the same hue as a man's flesh. *Doublet*—A short tight fitting jacket. *Make work for himself*—As a tailor he would be called upon to mend it and of course he will be paid for it. *Humanity*—Kindness. See the preceding page. *Dirersion*—Amusement. *Handsomely*—Very beautifully. The statement is handsome. *Raillery*—(from the verb *raile*=to scold) Jocularly; banter. "*The ass in the lion's skin*"—of the famous fables of *Æsop's*. *Happy mixture*—Pleasant mixture. One was too furious, the other too mild, this man's temper is an agreeable blending of the two—he is neither too fierce nor too mild.

Page 113. *Outdoes*—Surpasses. *To a gentle man's disadvantage*—Leading to, or conducive to his discredit. *Their common enemies*—Enemies of both, Signior Nicolini and the lion. *Sham combat*—Pretended fight. *Correspondence*—Communication. *Received rules*—Accepted rules. *Tearing each other to pieces*—Trying each to prove the other at fault. *This relation*—This story. *Reflect upon*—To cast aspersion or blame upon. It is not Nicolini's foolishness that makes him exhibit these absurd spectacles—the bad taste of the public demands it and forces him to exhibit it. *The lion...more admirers*—More persons are attracted by the prospect of the lion fight, than by any appreciation of Nicolini. *Equestrian statue*—Statue of a horseman. A statue of Henry IV of France. See page 89, l. 8. *Just indignation*—Proper indignation, or indignation which the facts merit. *A person*—The Lion. *New majesty to kings*—A lion is always associated with majesty and when we want to exalt a king we generally ascribe to him a "lion-like" nobleness. *Resolution to heroes*—Lion like courage is well known. *A person whose action &c.*—Signor Nicolini, an admirable actor, but unacquainted with English. *Softness to lovers*—See "a lion would not lay his paw upon a virgin"—gone before. *Sinking...behaviour*—as a lion.

Page 114. *London Prentice*—A city trader's apprentice. "Prentice" is the contraction of "apprentice" A play unknown at the present time. *Copy after*—Imitate. We would drop the preposition now. *In action*—In gestures. *Inform their faces...passions*—Convey to their faces as significant expressions. *Forced thoughts*—Labourled ideas. Not natural and spontaneous ideas. *Cold conceits*—Cold conceptions. Cold as opposed to warm or fervid. Cold conceits are conceptions or ideas in which no warm imagination finds a play. *How glorious...opera*—By the help of these graceful gestures and postures (action) even Italian opera which is full of labourled

thought, stale ideas and unnatural expressions, is attractive. If this "action" could be studied by English Tragedians, and if they could make themselves as perfect in the art of delivery with suitable gestures and postures, English Tragedy would excel beyond bounds. *Resigning entertainments*—Most active amusements.

The whole of this piece is a satire against the absurd tastes manifested, at times, by the public, for childish displays, while they fail to appreciate real merit.

Analysis :—Of late the greatest attraction in the way of amusements, has been Signior Nicolini's combat with a lion. Various surmises are made, regarding the nature of the lion as to whether it is tame or not and as to where it comes from—some politicians going to the length of tracing its pedigree. Some conjectures are being made regarding the treatment the lion experiences from Nicolini. To solve his doubts on the point, the author goes behind the scene and finds a very polite lion. The public had noticed changes in the manner of the lion and the author explains it. The present lion is a country gentleman playing for his own amusement, who would not have his name published for fear of being called "the ass in the lion's skin." His immediate predecessor was a tailor, discharged for playing his part too timidly as his predecessor a candle snuffer had been discarded for being too furious.

Signior Nicolini has been accused of showing a sham fight, because people had seen him smoking a friendly pipe with the lion. He is not to be blamed because the lion according to received stage usage was a dead lion, with which he smoked.

The exhibition of such childish displays does not discredit Signior Nicolini, it accuses the public which can delight in it, of want of taste.

It would be a very good thing for the English Tragedians to study "action" from Signior Nicolini. His graceful gestures and postures give life to the stiff Italian plays—these employed in English Tragedy would exalt her beyond bounds.

THE POLITICAL UPHOLSTERER.

Page 115. *Political Upholsterer*—A Upholsterer given to considering questions on politics. *Upholsterer*—Furniture supplier. *More than ordinary application*—Extraordinary perseverance. *Abroad*—Out. *Carefulness*—The condition of being full of care. *He had a particular...importance*—He appeared

always full of care or some anxiety from the way he frowned. Besides he showed a restlessness in his movements. All these indicated that he was always intensely occupied with some matter of great moment. *Arne*—An upholsterer in Covent Garden. He was said to be the original of the "Political Upholsterer." *Discovered*—Showed; manifested. *Newsmonger*—Retailer of news. Monger attached to a thing signifies a dealer in that thing, e. g. Ironmonger. This man was a dealer in news. He circulated news. *Postman*—A newspaper of the highest repute. Established and edited by a French Protestant, who secured for his weekly foreign news a good correspondence in Italy, Portugal, Spain, Flanders, Germany, Holland &c. It was the then the best paper for general news. *Dutch mails*—News from Holland. *Two or three turns*—Two or three walks. *Dutch Mails come in*—Mails bringing news from Holland, come in. Ramillies, Oudenarde and Malplaquet had been fought and won—the later in June, 1709. Mous had been surrendered in Oct. Negotiations for peace were opened in March 1710. These negotiations did not interrupt the war. It was in April 1710 that this paper was written when everybody was anxious for news from the Netherlands. We can thus understand the upholsterer's anxiety for Dutch mail. *Poland*—At that time, extended from Salisia to the river Dnieper, and from the western Dwina to the Carpathian mountains. It was partitioned betwixt Prussia, Russia, and Austria in 1793 and 1795. *King Augustus*—Augustus Frederick I., king of Poland and Elector of Saxony (1670-1733), was driven from the throne of Poland in the year 1708, by Charles XII. of Sweeden, who had been an ally of France. Marlborough the English General, was sent to pay a visit to Charles XII., at his camp and to prevent his joining the French and to direct his ambition towards the Russians (an enemy of Sweeden). Peter the Great overthrew Charles at the battle of Pultowa. By this defeat Augustus was restored to the throne of Poland. *Inquisitive*—Curious. *Dearth of news*—Scarcity of news. The man seemed to suffer in health when news was not available. *Enjoyed himself in a westerly wind*—Because it was likely to retard news reaching him as no sailing vessels would be able to come to England from the Continent against a west wind. *Indefatigable*—Untiring. The man was untiring in collecting news only and not in business. *Broke*—Became insolvent. Could not keep his establishment going any longer. *Out of mind*—Out of memory; forgotten.

Page 116. *Hemming after me*—Making a sound like hem-hem

—like a slight cough, as men make when they want to attract notice. *Shabby*—Untidy. *Superfluities*—More than necessary articles. These superfluities, mentioned below were required to cover the defect of their articles of dress. *Loose great coat and a muff*—To hide probably the want of a coat and shirt. Muffs are warmers need for the hands as well as for the throat. *Out of curl*—The curls of which had become straight and flaccid. *A long...curl*—A very curled wig, with long locks, so named from the campaign in which Marlborough won his victories. *Circumstances*—Condition (pecuniary). *The King of Sweden*—Charles XII. of Sweden. *Bednor*—After the defeat of Charles XII., of Sweden at *Pultowa*, by Peter the Great, he took refuge in Turkey. The Sultan of Turkey, Achemet III., assigned him a liberal allowance and the town of Bednor on the Dinester, then (1709) in the dominions of the Sultan of Turkey. Charles lived there till 1714, and returned to Sweden in 1715. He invaded Norway in 1716, and was killed at the siege of Fredericahall 1718. *Prevented*—from asking, or in the sense of “anticipated” as Shakespeare frequently uses it. *There is anything*—There is any significance or peculiar meaning. It is a hit in the author’s quiet way at the absurd people who want to see a portent in every insignificant thing. *I only propose it*—I don’t mean to say positively that there is any significance, I merely ask your opinion. *Dialogue*—A conversation between two persons. *Deavertation*—Discourse. *Reconcile the Supplement with English Post*—How to make them agree—or how to recognise the statements of both of them to mean the same thing. See page 34, l. 10.

Page 117. *Advices*—Intelligence. *The Daily Curant*—the first Newspaper (1703). *Certain prince...consideration*—Notice the exquisite vagueness of the statement. Nobody knows who the prince is and nobody knows what matter of importance is under consideration. Notice the humour in the advices from *good hands* (reliable persons) to the above vague effect. *Leaves us more in the dark*—leaves us still more unenlightened. *“There are private...light”*—This is again quite as vague as the former. *The late conduct...speculation*—This is another vague statement. A pun however is intended. In all the above sentences the words “a certain prince” have been used and people have been engaged in speculations as to who this prince may be. Thus the conduct of *a certain prince*, i. e. the words, *a certain prince* affords great matter of speculation to the readers of newspapers as to who the prince may be. *The Mall*—the road running along the north side of

St. Jame's Park, commencing from the entrance of Buckingham Palace towards Charing Cross. *The Pall Mall* is parallel to it. *Sun themselves*—Warm themselves by the sun or bask in the sunshine. *Curiosities in their kind*—Curious beings of the order of Politicians. Notice the humorous use of "curiosities" for men. *Great assertor of Paradoxes*—A man who stated many ambiguous things viz., the expulsion of the Turks and the loss to English woollen-trade. Paradoxes are puzzles or things such that they seem to contradict the conditions of their own existence. *Seeming concern*—Apparent anxiety. *News lately received...nation*—Notice that news comes from Moscow, the mischief brewing in the *Black Sea* and the interest to be hurt of the *English Navy*. The chain of reasoning nobody can see—unless the wiseacre saw things a century and a half ahead. *The Turk driven out &c.*—More enigmas.

Page 118. *Prejudicial*—Hurtful. *Prince Menzikoff and Duchess of Mirandola*—Personages of importance only in the politician's eyes. *Prince Menzikoff*—a favourite of Peter the Great, and raised from the lowest to the highest rank. He incurred the jealousy of Peter the Great and ended his days in Siberian exile (1674-1729). *Backed assertions*—Supported his statements. *Broken hints*—Half-expressed hints. Observe that his statements are supported by hints and even these, not fully expressed. *Show of depth*—Appearance of wide knowledge. *Trueborn Englishmen*—A short time before this, a trueborn Englishman would have been as lively a Papist as he is a Protestant in Addison's time. *Escapes...Englishman*—Fails to be discussed where Englishmen meet. *Determined on the Protestant side*—Determined in favour of the Protestants. *Beat the Pope at sea*—This is very absurd. For the Pope had no power at sea, therefore could not be beaten at sea. *Leeward islands*—The man wants to show that he has travelled in the West Indies. *Lee*—that is, sheltered from the Trade winds. *Northern crowns hold together*—The Northern sovereigns are united. *The geographer*—i. e. in his own and their opinion. This proves his ignorance.

Page 119. *Present negotiations for peace*—Opened in March 1710 and ended in the Treaty of Utrecht, 1713. *Deposed princes*—Gave out as his opinion that such and such a prince would be deposed. *Settled the bounds*—in a similar way. *Balanced the power of Europe*—Fixed the extent of supremacy each was to have,—in the same manner as before, i. e. gave out his opinions about these. *In my ear*—In whispers uttered close to the ear. *I would give five shillings...Constantinople*—I would lend him five shillings, on addition that he paid me back five pounds when the Sultan of

Turkey had been driven out of Constantinople. From this it is manifest that the expulsion of the Turks from Europe was looked upon as imminent nearly two hundred years ago. *The impossibility*—of the Grand Turk's being driven out as well as of the five pounds being paid. *Live more in Coffeehouse*—Coffeehouses, as has been said before were the favourite resorts of all classes of people and in these coffeehouses all manner of discussions used to be held, in politics, literature &c. *The allies*—The allied army in the Netherlands, viz., England, Holland, Austria, Portugal and Savoy.

Summary :—The author had, for a neighbour an upholsterer, who seemed of more than ordinary application to business. He appeared by the frown that he always had on and by the impatience of his movements to be always pondering over affairs of great moment. He used to rise and and to be astir full two hours before any one of his neighbours rose. On enquiry he proves to be a great newsmonger. The collecting of news was his business and he neglected his family on its account. He actually seemed to suffer when there was dearth of news. The fate of foreign princes weighed more with him than the welfare of his family. He was shortly ruined and he disappeared.

Long after he had been forgotten, he draws the author's attention in 'St. James's Park. He was greatly reduced in circumstances as was evident from his shabby dress. Before the author could ask him anything about his circumstances he put a question about foreign news. To a practical question of the author's he gives a brief unsatisfactory answer and falls back to his favourite topic—the news of foreign princes. He seems to see some portend in the King of Sweden being wounded in the heel.

This ended, he launches into a dissertation on the affairs in the North and puzzles himself great deal over some vague statements of different newspapers regarding the conduct and intention of "a certain prince."

Their walk, brings the author and the upholsterer to a group of politicians—"curiosities in their kind."

"The chief politicians of the party is a great assertor of paradoxes." He makes some statements and draws from them conclusions of great portent, e. g. Intelligence having arrived from Muscovy of mischief brewing in the Black Sea which is to hurt the British Navy ; The Grand Turk being likely to be driven out of Constantinople &c. He names Prince Menzikoff and Duchess of Mirandola as the two persons secretly at the bottom of all

present revolutions. He supports his statements only with broken hints and makes a great show of depth and wisdom.

Gradually the discourse turns on a religious war between Papists and Protestants and its probable issue. The victory of the Protestants unanimously determined. A man travelled in the West Indies shows his knowledge of those parts by suggesting the way in which the "Leeward islands" are to be affected by the above war. The Geographer of the party indulges in some speculations and ends by assuring his listeners of there being great tracts of land about the poles.

The present negotiations for peace are discussed also, princes are dethroned, bounds set to kingdoms and balance of powers adjusted.

When the author is about to leave, the upholsterer requests him to lend him half a crown. Out of pity to so needy a statesman the author lends five shillings on condition of being paid five pounds when the Grand Turk is driven out of Constantinople—of which he is convinced there is not much chance.

The paper is intended for Shopkeepers who devote more time to politics than to their own business.

A VISIT FROM UPHOLSTERER.

Page 120. *Common civility*—An act of ordinary politeness. *Impertinent*—Unmannerly. *Overture*—Advances. *A common civility &c.*—An act of common courtesy done to an unmannerly man, often brings on a great deal of trouble that was never expected. By this act of courtesy, the man often fancies, we intend to make advances of friendship and intimacy to them, unless we are very careful and decidedly give them to understand otherwise. *Needs*—Necessarily. This is an adverb. *I was stirring*—I was up. *Scarp*—The interior slope or wall of the ditch at the foot of the parapet. It is hidden from the enemy by the glacis. *Invested*—Besieged. For these battles and sieges see the account of Marlborough's achievements. *Douai*—A few miles south of Lille, which latter town was besieged by the Allies, and surrendered in December, 1708. *He gave her name...town*—The man had mentioned something about another town—probably Bethune which was taken just before Douai—but the maid had forgotten the name of the town. *Dropped*—Forgotten.

Page 121. *Victory before day*—Two meanings can be traced; (1) A victory before it is won, (2) A victory before daylight.

The second is intended. *Out of humour*—Out of temper ; displeased. *Unseasonable*—At an improper time ; ill-timed. *Recovered my temper*—Composed myself. *On purpose to talk with me...hence*—He had with the intention of imparting to me some news which all men would hear of in two hours more. It related to something at home. Notice how great was the importance the man attached to knowing a piece of news before others, and compare "he was abroad two hours before his neighbours &c." *I ordered my maid...morning*—As soon as the maid-servant came in, without allowing her to deliver the upholsterer's message, I told her that I would (be quite satisfied to) hear the news two hours hence and I was still determined not to see any one. *Alarms*—Disturbances. *Peevish*—Pettish ; fretful ; ill-tempered. *Turns*—Walks up and down. *Presently*—At once ; lit. at the present moment. *Volunteers in politics*—Amateur politicians ; those who take up politics as an amusement and not as a duty. *First minister*—A prime minister. *Without turning...country*—Without making their labour profitable either to themselves or to the government. *Species*—Class. In defining a class of beings we name its genus and species. Species differ from one another according to their properties and attribute. In defining these men as if we would have to say

Order—Mamalia.

Genus—man.

Species—Amateur politicians.

Breaking his rest—Giving himself trouble over and suffering disquiet from the consideration of questions of politics. *Sitting upon*—Criticising ; judging. *Porters*—Door-keepers. *Sitting upon the ministry*—Meeting to decide the merits and demerits of a ministry. *Swarm with politicians*—Abound in men given to politics. *Shop...a statesman*—Every shopkeeper dabbles in politics.

Page 122. *Honest gentleman*—This word has a humorous significance from what follows. This gentleman seeks only to borrow five shillings. *Fairer bet*—A wager in which both parties have a fairly equal chance of winning. This shows that the "last advices" tend to prove that the Turks is likely to be soon driven out by the Russians. *A word in your ear*—See text page 117. *Another word in your ear*—Quite as interesting as the first. *Can not well appear*—Because being discovered by his creditors, who would probably arrest him for debt. *Private circumstances*—The man has too many creditors in that part of the

town. *Picardy*—Was the district containing *Douai* (p. 120, l. 24). *Artois*—North of Picardy, contained *Lille*. *Duelle*—A small stream flowing into the Lys below *Lille*.

Page 123. *Warm hours*—So long as there is sun. *Posture*—Position, state, condition. *Happy opening... joyful summer*—The success of the campaign, seems to have an influence, in these men's eyes, upon nature herself. *Malice of my enemies*—Importunities of his creditor is what he means. *Three a-clock*—Three o'clock. Notice the all important communication in the p. s. *Tie up the knocker*—knocker is a metal handle for knocking on the outer door of a house to draw the attention of the inmates. When any member of the house is ill, the knocker is tied up to prevent disturbance. P. S.=*Post scriptum*—written afterwards. *Fretted myself to death*—Would have been mortally annoyed. *Heard at large*—Heard from every body.

Analysis :—A common civility shown to an impertinent fellow after brings on unforeseen trouble. It may be mistaken for an advance of friendship. An example of that was found in the upholsterer's paying a visit to the author early in the morning. On his refusing to see him on the pretence of indisposition, the upholsterer leaves only to come back again after a short time. The upholsterer has news to communicate of the scrap being taken, of Douai being invested. When he comes the second time and is again refused admittance, he has some piece of home-news to communicate which he wants the author to know two hours before the rest of the town. The man loses his own rest and breaks that of others for an insane anxiety for politics, which benefits nobody. Tailors suffering unrest over the affair of Europe and porters sitting over the ministry are sights common as contemptible. The upholsterer calls again and this time leaves a letter—the burden of which is that every one of his political friends would be glad to borrow five shilling from the author on the terms that the upholsterer had them. The letter also contains some mysterious allusions and some political speculation ; and ends with promising a visit. The second visit the author dreads and takes care to avoid.

THE FORTUNE HUNTER.

Page 124. *Fortune hunter*—A man who seeks a fortune, or money by marriage or some method other than honest labour for it. *Variety of Characters*—Various kinds of people. *Audacious*—Bold. Lat. *audax*=bold. *Go by the name*—Are called or

known by the name. *Fortune stealers*—This term is only the irate parent's invention. *Continual apprehension*—Perpetual fear. The man lives in the fear of his daughter being entrapped by a fortune-hunter. *Kidnappers*—Those who steal children or take them away without the parent's or lawful guardian's consent. *Marriageable*—Of an age fit to be married at. *Who has looked...years*—The young lady has considered herself of a marriageable age, ever since she was twelve. *Cast their eyes*—Two meanings can be traced, (i) Contemplated entrapping her or fixed upon her as a victim ; (ii.) Ogled or made eyes at her i. e. attempted to win her affection. *Within the law*—Not transgressing or going beyond the law ; hence, who cannot be punished by the law. *Plant themselves in her view*—Placed themselves where they could be seen by her. The word "plant" at once conveys the impression of their deliberate wickedness. *Jack-a-napes*—A general term for a mischievous good-for-nothing fellow. *Very fact*—Of making eyes at her and of planting himself in her view. *Teens*—The age between 13 and 19. Each word ending with a teen ; as, thir-teen, four-teen. (See p. 373. l. 2.) *Windows cross-barred*—Provided with bars to prevent egress and ingress. *Keeper*—Duenna or Gouvernante. This term is used humorously, a person taking care of a lunatic is said to be the mad person's keeper. Other keepers are used with reference to animals. *Stayed relation*—Female relative. Stay means a corset, an article of female dress. *Stayed*—Sober, steady, serious. *Forbid*—Forbidden. *Band box*—A small nearly cubical box of cardboard or pasteboard, for the accomodation of bonnets &c. *Searched*—For letters that any secret lovers may send. *Notwithstanding...it's end*—In spite of so many precautions being taken he is distracted with apprehension. *Fiddles heard in the street*—The man thought that it was a serenade. Serenades were the practice of playing on some musical instrument under the window of one's mistress for the purpose of pleasing her. The ladies generally rewarded their lover by opening the window and showing themselves and often by throwing down some token of love. *Portend*—Prognosticate ; bode ; foretell. *Not to mention...winter*—Besides the fiddle in the street, the jack-a-napes in silver fringed gloves, there has been an Irishman, who gave the good man some trouble.

Page 125. *Talked twice or thrice*—Notice all along the slight grounds on which the man's suspicions rest. *Loves to go to church*—To see her lover,—the man fancies. *Gave me the slip*—Eluded my vigilance. *Hue an cry*—A popular uproar or noise like the

cry of "Stop, thief!" which is raised when a man's pocket has been picked or when a theft has been committed. By "despatched a hue and cry" the man means "he started one." *Mantua-maker*—Milliner or dress-maker. *Mantua*—a lady's gown, a loose outer garment: (Itl. *manto*, a mantle or cloak). Mantua is an Italian city. *Rosamond Pond*—In St. James Park, London, once famous for suicides. It was filled up in 1770, on account of the number of suicides that took place there. In Addison's days it was a favourite resort for lovers. *Rosamond* was a mistress of king Henry II., and was poisoned by his queen Elinor, in 1177. *Turned off her woman*—Dismissed her attendant. (See p. 63, l. 27): *Doubled her guards*—Notice the military terms the man uses. He considers it a very serious business. *Watch when she sleeps*—At night. *Is even with me*—Is a match for me. *She is even with me*—The daughter too; watches or keeps up when the man sleeps and then does her will. *Fluttering*—Unsteady and hovering round. *Portion*—Dowry. *Tolerated robbery*—It is virtually a robbery only it is tolerated in society. *Poor amends*—Sorry return; poor reparation. *Disbading of the army*—The disbading of the greater portion of the army that went over with Marlborough. When the army is disbanded there will be many needy gay officers who would take to the profession of fortune-hunters.

This must be understood as a bit of Addison's at the real and actual practice of the officers, and not a speculation on a problematic case.

Themistocles—A famous Athenian General, founder of the first Athenian navy. He defeated the fleet of Xerxes at the battle of Salamis B. C. 480. Born 514. Died 449 B. C. *Indigent*—Poor. *An indigent...merit*—A poor but worthy man. *Estate without a man*—Estate in the hands of a person who properly speaking does not deserve the name of 'man.' *Turn their heads that way*—Give their attention to making fortunes by marriage. *Good for nothing else*—Fit for no business. *Make nothing of*—Can not understand, nor cannot derive any benefit from.

Page 126. *Cook and Littleton*—Cooke and Littleton are two famous lawyers and their books are classical law books. *Ladder of ropes*—Ladders made of two stout ropes instead of rods running parallel and having the rings or rounds made of rope also. By this means portability is secured—a person being able easily to carry it coiled up under his great coat. Rope ladders are also provided with hooks or grappling irons, so that when thrown up to a wall or cornice, the hook catches on and allows the man to climb up.

These are, sometimes used by lovers and burglars to effect an entry into a house by a window. *If a young fellow...premises*—If a young man, fails as a law student, he takes to the business of fortune hunting. This is an attack on the law students, so many of which are wild and good for nothing fellows. *Scaling*—Climbing up a wall by means of ladders &c. *The same art of scaling...engineers*—The author wants to show us the use and abuse of the art. Byron talking of the accomplished young Don Juan says he was taught

“To scale a rampart or a nunnery”

Stratagems—Devices. *Parts*—Intelligence ; natural abilities. *Industry*—Application ; acquired abilities. *Stratagems of this...superfluous*—When there are such cunning devices for winning a fortune, intelligence and hard labour can be dispensed with. In fact, no body would value intelligence or perseverance. *Nor vanity...motive*—Vanity induces a man to seek a fortune this way, quite as often as a sense of unfitness for business does. *Mercenary*—Dictated by love of money. *Fop*—A dandy ; a person who gives too much attention to the beauty of his person. *Not questioning but*—Without doubting that. *Do him as much justice as himself*—Will admire him as much as he does himself. As he considers that he is very handsome and universal admiration but what is his legitimate due, he thinks a woman will do him only justice (and no more) by admiring him. *Particular graces*—Particular or special gracefulness. *Look to herself*—Take care of herself, because the man means to make an attempt at her fortune. *Withal*—In addition. *Redheels*—In great fashion among the elegant gentlemen of the time. *She can not take too much care*—She ought to take the greatest amount of care. No amount of caution that she can observe, will be superfluous. *Baits*—Inducements. Baits are the little morsels of food offered to the fishes on the hook. Hence they mean any kind of inducement held out to make a person serve one's own interest. *Ogle*—An affected glance. *Not to be trifled with*—Not to be considered insignificant. *World of execution*—Enormous effect, with a great number of persons. *Made their way into hearts*—Deen the means of winning the hearts. A woman has fallen in love on seeing these charms. *Impregnable*—Unassailable ; that into which an entry cannot be effected. *The force of a man*—The power (of conquering.) *Credibly informed*—Informed from a reliable source. *Undertakers*—Those who take contracts. *Likely man*—A man who has the chance of making his fortune that way. *Neighbouring kingdom*—See the tall Irishman, before. *Proper*—

Handsome. *To be paid for...marriage*—When the man marries and comes into possession of his wife's property. *Assiduous*—Persevering. *Chase*—after fortune in the shape of a wife's dowry. *Quarry*—The object. Quarry is the term given in falconry to the bird or game at which the falcon flies. The quarry here is of course the woman with a fortune. *Suffenus, Cottinus*—Fancy names, employed in the *Tatler*. *Combed and powdered at the ladies*—The man has combed and powdered himself with the view of making a conquest. His powdering and combing was thus directed at the ladies.

Page 127. *Taken his stand in a side box*—To be prominent and to pay attention to the ladies. *Mr. Cowley's ballads*—A humorous poem by Abraham Cowley. (See p. 75, l. 11). *The Mistress* (appeared in 1647), a collection of love poems, courtly, witty, and in Elizabethan style. *Grown wrinkled*—Grown old and wrinkled. *Same snares*—Same traps by means of patches, red heels &c. This is a hit at the beans and confirmed old mashers. *Bring matters to bear*—Could make any arrangements for bringing things to an issue. *Made up to the widow*—Went to pay his addresses to the widow. *Rallied*—Chaffed at; ridiculed. *The great game*—A favourite object of pursuit. *Pre-engaged*—already engaged i. e. her affections directed elsewhere. (See. p. 36, l. 21). *Hudibras*—Butler's *Hudibras* (1663) is a book approaching in fun, to the famous *Don Quixote*. It marks the reaction against Puritanism. It is famed for wit, learning and good wise sense. Its faults were its length and its exaggeration of its attack on the Puritans. *Subtle*—Cunning. *Left to their own conduct*—Left to their own guidance. *Cupid*—the God of love. *Left...conduct*—Trusted to guide themselves.

Page 128. *Rape*—Criminal carnal knowledge of a woman. Three forms of it; (i) knowledge without consent, (ii) With consent or without when under age, (iii) With consent but such consent obtained under false pretences or by the use of threats. *No judgment—no choice*—When a girl is unable to judge for herself, the value of a man, she can not be said to choose him. Because the word choice implies preference of one amongst many and hence deliberate weighings of merits and demerits or in other words judgment. Thus there can not be choice when there is no judgment. The author wants to construe a want of choice into a compulsion—this would be so if the fact of choosing was necessary. But since a woman need not choose any man at all, it ceases to be a compulsion. And want of choice is not want of consent, refore it could not be made quite a case similar to a rape. *In-*

reiling—Enticing her into a course of actions. *Fears of discretion*—Age at which she is able to judge. *Less than ten years old*—To constitute rape, with or without consent. It is raised now and in India it is twelve years.

Analysis :—The paper begins with a letter from Tim Watchwell a man who is in great apprehensions of his daughter being trepanned by one of the fortune hunters. He takes as many precautions as he can against it, in the way of providing bars and guards, but is perpetually distracted by all sorts of alarming signs e.g. a fiddle in the street, a tall Irishman passing by his door steps—things, which he is afraid portent no good to him. He ends by requesting the Spectator to publish his thoughts on the matter, before there is a greater flux of fortune hunters from the disbanding of Marlborough's army.

Themistocles said that he would prefer to marry his daughter to a poor deserving man than to a brainless man with money. Most people take to fortune hunting from a consciousness of their total unfitness for anything better. Unsuccessful law students are of the tribe.

Vanity is another motive which produces for fortune-hunters. A person given to admiring himself too much in the glass, easily imagines that ladies would admire him too and naturally takes this as a short way to fortune. High red heels, patches &c., are their weapons.

There is a distinction between fortune-hunters and fortune-stealers. Fortune-hunters are many old mashers who go often down to their graves, unmarried.

Widows are the great game of fortune-hunters. But they can always take care of themselves. Innocent inexperienced girls should be protected by making trepanning their affections as great a crime as rape—because they can not judge and there can not be choice when there is no judgment.

TOM FOLIO.

Page 129. This paper, has, in other editions the heading "The pedantry of Tom Folio, the book broker." *Tom Folio* is supposed to be Thomas Rawlinson, son of the Lord Mayor of 1706. He collected a great stock of books which were sold by auction after his death. This paper is dated April 13, 1716. *Broker—Agent. Broker in learning*—As the above tells you, he was a broker in books which of course contain learning. He is not learn-

ed man himself, but merely buys learning (books) which he is incapable of using. *Stock the library*—Furnish. *Good editions*—First edition. *There is not a sale begins*—not a sale which begins. This omission of the relative pronoun is often noticed in Shakespeare and later authors. *Nick of time*—In the most critical time; just on the point of its being too late. *Last decisive stroke of the hammer*—The auctioneers hold a hammer in their hands, with which they strike the table as a sign of the article being disposed off to the highest bidder. When men are anxious to buy an article and one bids against another, the auctioneers pretends to bring down his hammer in order to induce one to bid just a little higher than his rival. Tom Folio can understand these tricks and he bids when the hammer is being brought down decisively and the auctioneer can not stop it, to give the other persons, chances of bidding higher. *A subscription*—It was customary to publish all books by subscription. *There is not a subscription...proposals*—Whenever a subscription list is started, Tom is sure to have been acquainted with the first rough sketch that was made of the conditions of the subscription. *Wet from the press*—Immediately after printing. Paper is wetted before printing. *Universal scholar*—Learned in all subjects. *So far as the title page of all authors*—An elliptical sentence. So far as the title page of all authors *can make him so*, is meant. He was a scholar only in as much as he has read the title pages of all the authors. *Manuscripts*—Handwritings. *Lat. manus*=hand. *Aldus*—(Aldo Manutius,) 1447-1515. A famous Italian printer and publisher. He published a good many editions of Greek and Latin classics. He invented the type called *Italics*, once called *Aldine*, and first used in printing *Virgil* (1501). *Elsevir*—A family of famous printer at Amsterdam and Leyden. He published and printed editions of the classics. The editions were said to be perfect; but *Virgil*, one of the masterpieces, contains some errors, (1592-1646). *Virgil and Horace*—Famous poets of the Augustan era, (B. C. 30.—A. D. 14.) *Herodotus*—The famous Greek historian, born in the year 484 B. C. *Harry Stephen*—A famous printer and learned man at Paris. He printed and published an edition of Herodotus. *He thinks he gives...printed*—Tom's own ideas about an author are limited to a knowledge of the subjects of his book or books, the name of the editor and the year in which it was published. He fancies these are all the details that a man wants to know, about an author. *Draw him into further particulars*—Try to make him give more details. *Cries up the goodness*—Praises it. *Extols*—Lauds. *Transported*—Goes into ecstasy. Notice the cause

of his transport—the beauty of the letter. *Letter*—Characters. *Sound learning*—Profound learning. *Substantial criticism*—Valuable criticism.

Page 130. *Justness of thought*—Accuracy of ideas. *Fr. just* means exact, accurate, correct. *Brightness*—Cleverness. *In the genius and spirit*—With the same intellectual power as that of the author's and in a mood sympathetic with the author's i. e. one in which he can understand precisely in what sense or with what view a particular passage is written. *Superficial learning*—Shallow learning. *Flashy parts*—Showy as opposed to solid intelligence. *As for those...parts*—Tom Folio looks upon a man as one of shallow learning and of a kind of intelligence calculated only to make a display, rather than having solidity if he can discourse only on the style of an author and describe some beautiful passages. The man may be of as much intellectual power as the author he is discussing and he may be able to enter into the author's spirit—still he is nothing but a man “of superficial learning and flashy parts” to Tom Folio. *Learned idiot*—A very fit name for Tom Folio—he was very learned in the names of the authors and was no better than an idiot so far as having any wisdom goes. *That is the light*—That is the opinion or view. ‘A thing looks what it is, according to the light it is seen by.’ *Pedant*—A superficially learned man, often disposed to parade his little stock of learning. *A passage of Virgil*—Ænied, vi. 893-8. *Touches*—Indications. *Coxcomb*—A conceited fellow. *Touches of coxcombs*—Signs of vanity. *Discovered some little...observed*—I saw for the first time that he was somewhat conceited. I did not know of it before. *Being very full*—Being greatly occupied or engrossed. *Figure he makes*—The distinction he gains. *Republic of letters*—Assembly or collected body of learned men. *Being very full...letters*—Being entirely engrossed by the idea that he was a man of great distinction among the learned. As we would say colloquially—having a great notion of his importance. *Broad intimations*—Broad hints; expressed himself in a pretty open manner. *Late paper*—Spectator No. 159. *Taken very much*—Made a great impression. *Tom's pitch and understanding*—Tom's extent and order of intelligence; Tom's height or degree of intellect. *Exploded*—Refuted and rejected. *Construe*—Paraphrase; or, to translate into English. *Relish*—Liking. *Antiquity*—Oldern times. Man having a relish for antiquity are those who can understand and appreciate the feelings of the oldern classical authors. *Sense enough to give up...formed*—A very shrewd remark. None but really sensible persons can give up an

opinion once formed. *Oversights*—Mistakes of omission. *Gate of ivory, gate of horn*—Compare Loe and Lonsdale's translation of Virgil's *Æneid*, vi. l. 893-8. "Two fold are the gates of sleep; where of the one is said to be of horn, by which an easy exit is granted to the visions of truth; the other glittering with the polished whiteness of ivory; but false the dreams the Powers below send to the world above. There Anchises with these words then attends to the last his son, and with him the Sibyl, and dismiss them by the ivory gate." Daniel Heinsius—(Born 1580. Died 1665) an eminent Dutch philologist and critic, Professor of Greek at Leyden University. His edition of Virgil appeared in 1676. It is said that, from 1469, the date of the first edition at Rome, there had not been a year without at least one fresh edition of Virgil. Heinsius's edition is called the "noble edition." *Him*—This is a blunder of Tom Folio's, as the next line shows. He read the letters and looked at the punctuation both of which were unknown to Virgil. *You would have...edition*—Notice the man's idiocy in stating that the author's value will be altered according to the edition of his work. But his idea of "substantial criticism," explains it. An author's merits and demerits lie in the quality of the paper or the beauty of the character.

Page 131. *Examination*—This language would mean that he has been criticising the author, but what he has been doing is only examining the printed pages, with a view to finding out printing mistakes. *Two faults in him*—Two blemishes in the printing. *Paranthesis*—A statement made within a sentence such that its absence would not in any way affect the grammatical construction of the sentence. *Perhaps these &c*—Notice the mild suggestion "Perhaps!" *Transcriber*—The printer. *Reflection*—Blame. *"Reclaim"*—A word used by Tom without his having understood its meaning. *Fr. reclamer*=to protest. "Oh! Mr. Bickerstaffe &c."—One is inclined to fancy this as one of the affectations indulged in by dabblers in literature—in which case it would be contemptible enough, but it is not even that. The man's whole idea is centred upon the "beauty of characters." He would value the similitude in Virgil's hand, not on account of the beauty of the similitude, but on account of its being a precious manuscript. *Amendments*—Improvements. *Vatican*—The Pope's palace. *For a Vatican*—For all the books in the Vatican Library. *Tasso*—Torquato, a celebrated Italian poet (1544-1595). His best known work is the epic poem of "Jerusalem Delivered" and "Pastor Fido." His writings had a great influence on those of the English poet Spenser, a

contemporary of Tasso. He published his first poem at the age of seventeen. *Superstructures*—Outer structures; accumulation of learning. *Embellishments*—Ornaments; accomplishments. *Character*—Type. *Impertinence*—Remarks which are not to the point.

Page 132. *Insupportable*—Intolerable. *Scholiast*—a commentator. *In the same degree*—To the extent. *They have no taste*—They have no appreciation for; their mind are not so corrupt as those of the authors. *Nay, will allow &c*—These men would sometimes take credit to themselves for having interpreted beautifully a passage, which had in itself no beauty and which was not written by the author with the consciousness for writing a fine passage. These men want to be greater than the authors, on whom they comment. *Spin out whole pages*—Lengthen out commentaries. *Boileau*—(born 1636. Died 1721) a French poet, satirist and critic. His aim was to raise poetry from the degradation of the taste of the day. He published the "Art of Poetry" in 1673. *Un Pendant enivré &c.*—(Translation) A pedant, intoxicated with his useless knowledge, bristling all over with Greek phrases, swollen with pride, and who only makes ridiculous the thousand authors with whose works his head is crammed, and which he has learnt off by rote—believes that books are everything, and that without the help of Aristotle, men would not be able to think or exercise common sense. *Levity*—Lightness, thoughtlessness. *Lasciviousness*—Lewdness.

Analysis :—Tom Folio, the book broker, seen at every auction, known everywhere, universal scholar in the title pages of authors, erudite in the Folios, Quartos, first M.S.S. Of an author, he knows enough if he can tell their different editions, the subject and the year it was printed. This is substantial criticism everything else, beside it or beyond it is mere pedantry.

Visit from Tom Folio. His conceit and senseless talk over authors. Virgil's great beauty seen in Daniel Heinsius's edition, where, the only blemishes perceptible are a couple of commas instead of a parenthesis and semicolon turned upside down. Tom would give anything for one similitude of Virgil's in his own handwriting—any similitude. He leaves only after he is convinced of having made an impression about his learning.

There is another kind of pedants, with Tom's impertinence and a little superstructure of Greek or Latin. These men pretend to be scholars and are generally those who are busy trying to prove by their commentaries that they are greater than the authors, they comment on. These men are sometimes led into extolling

something worthless or even worse: 'Simply because it is in Greek or Latin; but such as would not be tolerated in a modern author. Some of whose genuine and brilliant productions are often neglected.

Boileau's description of pedant.

THE MAN OF THE TOWN.

Page 133. The man of a town is also called "the man about Town." It means a man well versed in London life—knowing its society, informed about its amusements, knowing every thing in fact, besides knowing and being known by every body. *Values himself*—Prides himself. Takes pride or plumes himself as we would say. For an account of the gay bachelor Will Honeycomb, see p. 127 text and for other traits in his character see the Spectator no. 2. *What he calls the knowledge*—The real knowledge of mankind is very difficult to attain. In its stead, only a partial knowledge of the shiftiness and cunningness of men, is what generally passes as knowledge of mankind. *Which has cost him*—The effort at gaining this knowledge had led him to much mischief. Properly speaking, his knowledges derived from the experience of the mischiefs, he had been led into. *Recounter*—Encounter; fighting as well as rough experience generally; here it means "a meeting." *Parts of his education*—Steps that led to his education. *Knocked down constables*—A favourite pastime with gay roysterers. *Serenades*—Addresses paid to one's mistress, through music. It was the custom to play or sing under her window, till she rewarded the lover by showing herself and sometimes by throwing down a love token. *Beat time*—The regular and rhythmical fall of a hand or a foot or of some instrument designed for the purpose, illustrating the swell and fall of music or accompanying the natural beats produced, is called beating or keeping time. *Ingenuously*—Simply; innocently. *Quarters*—Lodging. *Reading of men*—Studying mankind in his fashion; gaining knowledge of mankind:—a play upon words. *Gallantries*—The habits of the gallants or gay cavaliers rather than the usual meaning of affairs of the hearts: Immoralities. *Scholar, bookish man, philosopher*—All these come under the same category. *Shines*—Makes a good figure. *Mixed company*—Where there are as many learned men, as ignorant ones; company containing men of different professions and inclinations. *Discretion*—Option. *And often...one*—Here speaks a man with real knowledge of man-

kind. Will Honeycomb has the knack of making it appear in a matter in which he is really ignorant as if he was only pretending ignorance. *Out of his depth*—Beyond his learning.

Page 134. *Caught him trifling*—Detected him making some blunder. *Insults us...town*—Insults us by accusing us of the ignorance of the town life and manners. *Writ*—We should now say wrote; past tense of *writes*. *Coquette lady*—A flirt, a jilt. We should now say a coquettish lady or simply a coquette. *Railery of them*—The witty sayings it contained. *Mere*—pure i. e. who was nothing but a man of the town. *Spelt like gentleman*—A long time ago, long before Addison's days, learning was held to be the pursuit exclusively of an order of being demanding some respect and awe but much pity as half crazy. *Wrong*—Wrongly :—an adverb. *Enlarge the title*—Make it more comprehensive. *Laugh this off*—Dismissed this with a laugh. *The templar*—The lawyer, one of the members of the Spectator Club. Temple, once belonged to the Knight's Templars, now used by the Law students, divided into Inner Temple, Middle Temple. *Think out of his profession*—Think of anything which does not belong strictly to his profession. *Bar him*—Prohibit him to deal on these topics. *Reigning beauties*—Ladies most famous for beauty at that time. *Distempers*—Diseases. Fashionable distempers are those brought on by living a fashionable life. *Verge*—Limits; precincts. *Favourites*—Of the king. George I. had, we must remember some foreign woman favourites. *Quality*—High rank. *Shewed saying of a man of quality*—A witty utterance of an ordinary man is not so much of weight as that of a distinguished man. *Whisper an intrigue*—With pretended caution give out the details of some clandestine love affair.

Page 135. *Blown upon*—Breathed upon; made notorious. —Tarnished by the breath of common fame. Common fame is notoriety among the general public. *Incidents*—Episodes. *Turns*—Vicissitudes. *Revolution*—Conflicting luck or prosperity. *Ombro*—A game of cards very favoured at the time. Cf. . . .

"Her love in gilded chariots when alive

And love of Ombro after death survive."—Pope's

Rape of the Lock.

Literally it means, the game of the man. Fr. *Hombre* from Spanish, *Juego del hombre*. *His parts are drained*—His mind is exhausted. *Rank pedant*—Gross pedants. *Making lodgments*—Effecting lodgments, (are works thrown up at dangerous points by besiegers as they approached the besieged place. *Talks in a camp*

Talks as if he were in a camp. *Storming towns &c.*—Perpetually talking of military actions. *Smells of gunpowder*—Bears some sign of his being a military man. The metaphor of ascribing a smell to an indicator is very common. We often say "Such and such a thing savours of ignorance, or of impudence &c." *His artillery*—Her is a pun ; (i) Real artillery. In which case it means if you prohibit his taking of military things. (ii) Means of keeping up the fire—or running fusillade of small talk. *Wrangling*—Disputing. Tom Touchy is a good instance of this kind of pedants, even though he is not a lawyer. *Spain*—The War of Spanish Succession was then going on. *Poland*—See "The Political Upholsterer." *State pedant*—Pedant dealing with state affairs. The upholsterer was an unhappy instance of it. *Lost in politics*—Absorbed in the study of politics. *Go out of the gazette*—Speak of any thing, with which the gazette does not deal. *You drop him*—You leave him behind ; he can no longer follow you. *Mere anything*—Any person or professional man, who does not know anything beyond his immediate concern. *Inspid*—Tasteless,—hence uninteresting.

Page 136. *Finishes*—Polishes and improves. *The truth &c.*—the moral or lesson of the essay. *Finishes good sense*—Gives the greatest polish or refinement to a man of good understanding. *Variety of matter to his impertinence*—A number of different things, by which he shows his silliness. Impertinence, here should rather be taken in its literal meaning of "not belonging to a subject" or "irrelevance."

Summary :—Will Honeycomb prides himself very much upon what he calls his knowledge of mankind. He reckons upon his experience of his misfortunes as this knowledge—his method of study having been roystering about the town, beating the watch, serenading ladies, patrolling about lewd women's quarters and disturbing the rest of honest citizens. This according to Will Honeycomb is a gentleman's learning and book learning is only fit for a bookish man; who is not worth much.

Will shines in mixed company, when there is no fear of his being drawn out beyond his depth. When caught at a blunder, he tries to cover his real ignorance under appearance of pretended one. But the club never spares him then—bookish men have their revenge on him, for holding them in low estimation, by exposing his ignorance of books.

Some wrong spelling was found in some of Will's love letter. When he was parading. When he could not cover his ignorance

by laughing it off, he turned to ridiculing the learned men as mere musty scholars and fit for nothing else.

A man brought up amongst books and able to talk of nothing else is an indifferent companion and a pedant, but the word pedant may be made more comprehensive. The term should be given to a man who is merely professional and can talk nothing but "shop."

In that sense a mere "man about town" is the greatest pedant in the world. Barring the playhouse, the list of toasts, the court gossip or the court scandal these men have absolutely nothing to talk of. The greatest that can be expected of them is a graphic description of the progress of a game of Ombre.

There are military pedants as well—men who are perpetually fighting battles from year's end to year's end and everything of whose sayings smell of gunpowder. There are likewise law-pedants and State-pedants, the former wrangling over every trifle and the latter a mere nonentity without his gazette.

Of all pedants, the book pedant is most supportable. He has at least his head full of good things and if he can not use them himself, others might pick up something useful from his conversation. Learning like travelling finishes a good understanding, the unintelligent, it makes a thousand times worse by supplying a variety of matter to show his silliness by and an opportunity of abounding in absurdities.

THE TRUNKMAKER AT THE PLAY.

Page 137. *Lies more in the province*—Is so properly within the business or sphere of a spectator. *Spectator*—In the philosophic sense, in which the author applies it to himself. Not an idle watcher, but one who notices all things, with the object of drawing their morals. *Public shows*—e.g. the theatre, the puppet show. *Viz*—Compete. *Incumbent on me*—Having a call for me; requiring my attention.

It is the Spectator's duty to notice everything that goes on in public places. Theatres afford the greatest scope for observation, therefore the Spectator feels himself called upon to take notice of what goes forward there. *Wainscot*—A wooden covering over the walls, as often as not there being some space between the wainscot and the wall. When the man is pleased with anything that is done on the stage, he expresses his satisfaction with it by thumping his stick on the floor; or by hitting the wainscot.

Ghost of Hamlet—i. e., the ghost in the play of *Hamlet*. It is the Ghost of Hamlet's father. *Trunk-maker*—A man whose profession is the manufacture of Trunks. *Unbend*—Relax. *Whether it be...tell*—The Spectator can not assert with any certainty whether the man is called the "Trunkmaker" from the fact of his blows resembling in sound, the blows given by trunk-makers in driving in the rivets of the trunks or from the fact of his really belonging to the profession of trunkmakers. *Artisan*—A handicraftsman. One who labours in the production of the coarser works of art. A carpenter or a carver would be called an artisan as distinguished from an artist, which is the name given to those who produce the finer works of art, e. g. painting, engraving &c. Formerly the word artisan as well as artist meant a labourer who produced any work requiring intellectual powers to produce—whether such work involved manual labour or not. Men of literature, poets and authors used to be called artists. This meaning of arts survives in the names of the University degrees given.

Page 138. *Uttering himself*—Expressing his thoughts or his opinions. *Transported*—Uncommonly delighted. *Thunderer*—The man employed to make the noises which are supposed to resemble thunder. Playhouse thunderer is the man who make the noises, belonging to the playhouse. Such a man would naturally make a noise resembling those he has to make in his regular work. *Upon the roof*—Where the noises are made, when thunders are required. *Of this moment*—Of this great importance. *Black man*—A man with black hair and eyes, not a black skin. *Oaken plant*—A stick made of oak. See p. 41, l. 21. *He generally learns... stage*—He is seen to lean forward on his stout stick and to pay great attention to all that passes on the stage. *Next*—nearest. See also p. 267, l. 11. *Lays it upon the next piece of timber*—Strikes the nearest piece of wood. "Lays it" shows his total want of a studied effort. *Vehemence*—Emphasis. *Former posture*—That of leaning on his stick with deep attention to the stage.

The man is generally very quietly attentive to the stage. When anything pleases him, he just lifts up his huge stick and brings it down with great force upon any wooden thing that comes handy. He is not excited—he quietly composes himself and resumes his former attitude, till something to please him particularly, occurs anew.

Well timed—Given in the fittest time. *Except*—object; take exception to it. *Except against it*—Could find fault with it. *Shining*

thought—Brilliant idea. *Grace*—Gracefulness of gesture or posture. *Concours*—Agree with him ; follow his example. If the audience do not applaud when he applauds. *Awaked*—Made sensible of their mistake. *Clap*—Clapping of hands, to show approbation. *Ratifies*—Approves of it. *Thwack*—A sound resembling the sound of the word :—an instance of onomatopœia. *Ratifies...thwack*—Approves or confirms the favourable opinion of the audience by the knock of his stick. *He is of so great...recovered*—This man is very useful to the play-house. Once when he was absent on account of illness, a manager employed a man to act for him, till he recovered.

Page 139. *Laid about him*—Struck the objects around him ; beat the wainscot round him. *Incredible*—Unbelievable. The new man, used to thwack away, with great violence, but he did so in wrong places, i. e. when there was not any particular beauty to applaud. *Exerted himself with vigour*—In applauding and showing his approval by his thwacks. This signifies that this season there has not been any plays with particular beauty in them. *Plice*—his stick. *Demolished*—Destroyed. *Nicolini*—See Essay on "Stage Lions." *Fury of his applause*—This is a humorous expression. The man applauded *furiouly* or with great violence. Fury generally tries to destroy and not to applaud. But this man's method of applauding, was to destroy the benches &c.—so we have him furiously applauding. *Dogget*—A famous comic actor. He was for some time joint manager of the Drury Lane Theatre. Died on 1721. A great supporter of the Hanoverian line. *Upon Dogget*—Not on the man, but on the occasions of his performance. *Concurs at it*—Permit it. They have complicity with him in the destruction and not only that. *Obstreperous*—Outrageously noisy. *Anvil*—The block of iron on which a blacksmith hammers his iron and moulds it. *Sounding plank*—Some kind of board which should be very resonant. *Kettledrum*—A small drum consisting of a copper vessel. *Might not have been...kettledrum*—A hit at the play-house kettledrums—probably a piece of board serves as one at a pinch; in a playhouse. *Director of a concert*—The bandmaster or concertmaster. He has a stick in his hand and keeps time with it when the concert plays. *Beat to their applauses*—Keep a note of the whole play and indicate the proper time for applauses as the concertmaster indicate the places of the beats. *To raise my similit*—or taking a loftier form of similit. *Ruler of the wind*—See p. 169, l. 21. Æolus described in Ænied. *Hurricane*—A sudden storm ; a typhoon or a tornado. Here the hurri-

cane of applauses. The words comes through the Spanish, from the Caribbean *Huracan*. *Cavern*—Cave. Here the body of the house. *Uproar*—The tumult of applause. *Saved many; a good play*—Many good plays would have failed to be appreciated by the audience, if the trunkmaker had not put in his well timed applause.

Page 140. *Good actor...reputation*—By pointing out the beauty and gracefulness of his acting. *Abashed*—Ashamed. *Betrayed into a clap*—Led into a clap, by their own feelings. A man is said to be betrayed into doing a thing, when he has been unconsciously led into doing anything evil. The words "betrayed into a clap" show that, a clap out of time as indicated by the non-sanction of the trunkmaker, was a thing bad in itself. *Come into it*—Join it. *Brutum Fulmen*—Empty or merely noisy lightening i. e. a sound without a meaning. *It is very visible...in it*—It is quite perceptible that just as the audience feel shy and ashamed, when they have applauded anything and the trunkmaker has not joined in their applause, the actors too attach no importance to an applause not ratified by the approving thump of the trunkmaker. *Bribed*—Bribe is the money given or offered to a man for his conniving at some dishonest action. The enemies of the trunkmaker say that he is paid to praise sometimes a bad author or a bad player. *Surmise*—Guess. *Foundation*—Solid or real basis. *Strokes are just*—His praises (strokes indicating praises) are always well merited. *Admonitions*—Warnings or advices. Here it must be taken rather as expressions of opinions. *Seasonable*—In proper time. *At random*—Wildly ; without a method. *Hit the right nail on the head*—To drive a nail well we require to hit it on the head—this typifies the fact that to discharge a duty well, we must discharge it in the manner calculated to do it in the most effective manner (and not take or choose our means of performing it well). To hit the right nail means to strike upon the proper course of conduct. This man then hits the right nail i. e. chooses just the proper course of action and hits it on the head i. e. performs his duty in the quickest and most effective manner. What the author means to say is that the man knows precisely where to applaud and then he applauds most decidedly. *Evidence and strength of his conviction*—The violence of his blows shows that he is convinced of the excellence of a particular thing and that he has been firmly convinced. *Within the expression of his applause*—Within the reach of his cudgel by means of which he gives his applause. *Barren speculation*—Theorising, calculat-

ed to bring on, no practical result. *Without drawing...countrymen*—Remember, he was anxious to bring philosophy into drawing rooms. *Spring of his arm*—Elasticity of his muscles; his muscular power. In the case of the critic, it would be the power of uttering an opinion vigorously. *Crab-tree cudgels*—Stout sticks cut from the wild apple-tree. *To the end*—To lead towards the gaining of the object that—"this place &c."

Page 141. *According to merit*—According to the deservings of the candidates. *Preferred to it*—Appointed to it. *Horace's Art of Poetry*—a famous poem on the poetic art by the Roman poet Horace. Born B. C. 65. Died B. C. 8. *Hercules*—is an emblem of strength. Famous for his twelve labours. See previous. *Apollo*—was the God of Song and Music. His character is suggested by the sound judgement. *Knock down an ox...poetry*—As evidences of his strength of arm and soundness of judgement.

Summary :—Public places like a theatre or opera, are well within the spheres of observation of a Spectator. The author feels it incumbent on him to take note of everything that occurs there.

There has lately appeared man in the upper gallery of a theatre, who carries a huge stick in his hand and expresses approbation of a fine passage or a graceful action, by a very loud thump on the nearest piece of timber, with his stick. This man has been called the trunkmaker, either from the noise of his cudgel resembling the noise in trunkmakers' shops, or from his being one in reality. Various guesses are made at his character, some holding him the play-house thunderer and some only an apparition.

On making careful enquiries, it is found that nobody knows the Trunkmaker. He is seen to lean on his oaken plant and listen very attentively to the acting. When a point of beauty or excellence appears he just gives a sounding thwack with his cudgel and is again attentive.

His applauses are exceedingly judicious and well timed! Sometimes when the audience do not follow his rap, with their claps he gives another and yet another, to waken them up. And sometimes when the audience begin a judicious applause he ratifies it by a single rap at the conclusion.

The play-house authorities appreciate him greatly and a director had once got a man to officiate for him, when he was ill. But this man had proved a failure.

It has been remarked that he has not yet exerted himself with vigour this season. He attends the opera too. He applauded Nicolini by demolishing three benches, Dogget by shivering half

a dozen of his oak plants and the leaves the wainscot shattered after a tragedy of Shakespeare has been acted.

The players not only permit it, but they are glad to repair damages at their own cost. An idea of providing him with an wooden anvil was proposed but was laid aside, on account of the fear of its sound being undistinguishable from that of a kettledrum.

The Trunkmaker is of great use. He is like a concert-master, beating time to their applauses—or like Virgil's ruler of the wind calling up hurricanes with a stroke of his sceptre.

The Trunkmaker has saved many good plays and helped many good actors to reputation. The audience are abashed if they are betrayed into a clasp, not ratified by his thwack and the actors attach no importance to an applause not joined in, by him. His enemies say that he is bribed in the interest of bad authors and vicious actors. There is no foundation for this. His strokes are always judicious and the vigour of his blows testify to his convictions and their strength.

Barren speculation or mere report of facts, is repugnant to the author. It would be a good idea to replace the trunkmaker when he is removed by death or incapacitated by weakness by an able critic. A man should be chosen who has given convincing proofs of his sound judgement and power of expression—a due combination of Hercules and Apollo so that the Trunkmaker may not be missed, by our posterity.

COFFEE-HOUSE POLITICIANS.

Page 142. *Quarters*.—As those mentioned below, St. James, Cheapside, Smithfield &c. *Aggregate*—Group ; sum. *Nations*.—The author means to say that inhabitants of one part of London differ from those of another part, as much, as if they were of different nationality instead of being only the citizens of different quarters of the same town. *Customs, manners and interests*.—Of course the original difference sprang out from the difference of pursuits, the labourers and traders separating from the aristocrats, but these have been so much isolated, one from another, that a radical difference is perceptible. *St. James*.—The quarter of aristocrats ; the district south of Picadilly, containing St. James Palace, The Mall, and St. James Park. *Cheapside*.—The quarter, as the name shows, of the traders ; an important thoroughfare in the centre of the city. This cheap is not the English word cheap, it comes from A. S. *Ceappe*=a market. *A distinct people*.—They are the nobility,

while those of the Cheapside are shopkeepers. *Temple*—The law-year's quarters. The south-west part of the city, bordering on the western boundary from Fleet-Street to Thames. *Smithfields*—Labourers and the lower classes were chiefly the inhabitants of this quarter. *By several climates...together*—Their ways and notions of things in general and their manner of communicating with another, differ as much as if they had been separated by several degrees of latitudes and longitudes and as if they lived in so many different climates. *Upon the anvil*—Very curious expression. Ready to be discussed and moulded into a desired shape. Just as a smith is ready to hammer and mould into shape a piece of iron on the anvil, so men are ready to discuss and put their own constructions upon an affair of importance. *Lone to hear*—Notice the humour in the use of the exaggerated term, "love." It prepares us for the humorous conclusions that may be drawn. *Ramble*—Walk up and down, aimlessly. *Ingenious countrymen*—Clever people, who exercise their ingenuity in guessing the probable results of an affair and in considering different aspects of it, all to no practical purpose. *Within the bills of mortality*—Two distinct meanings, both applicable, may be made of this phrase; (1) All mortal politicians—those within the list of mortals, (2) Dead politicians. Though the author has used "swell the bills of mortality" to mean increase the number on the death list, i. e., increase the number of those dead. We should rather take the first meaning here. *Mouth of the street*—Monthpiece or spokesman, for the whole number of men, living in the street.

Page 143. *Posture of affairs*—Position of affairs. *Three months ago*—Would be March 1712. The death of the king actually took place in September 1st 1715. *Progress*—The ramble I took. *Current report*—When we had the report, current we should now say. When the report of the death of the French, prevailed. *New face of things*—New aspect of affairs. *Busy of politics*—The room filled with indistinct murmurs or hums of men busy in discussing politics. *Speculations...indifferent towards the door*—The theories started by the people about the door—now comers and not regular frequenters of the coffee-house were not very interesting. Their theories were not very startling, they did not draw "ingenious" conclusions. *Improved*—The speculations were wider. *St. James*—was the last house but one on the south west corner of St. James' Street. A favourite resort of Whigs, officers of the guard of St. James Palace and men of fashion. *Very indifferent towards the door*—among the company sitting

near the door people of lower class—the conversation was poor and trifling. *Whole Spanish monarchy*—It refers to the question of the Spanish Succession. Compare any English History for “The wars of the Spanish Succession,” and the “Partition Treaties.” *The line of Bourbon*—The French reigning house. *Giles*—a Coffee-house, probably near Covent Garden. *Sitting upon*—Criticising. *Sitting upon the life and death*—Meeting to discuss whether the king had been dead or not. “*Grand Monarque*” means grand king. Literature received a great impulse under this king—so much so that Louis XIV. is said to have done with his literature what he had failed to do with his army—conquered Europe. But for all this grandness his reign was very beneficial. Cf. Thackeray—“As for Louis the Great—he is more than mortal. Lift up your glances respectfully and mark him eying his madames from under his sublime periwig. Can court be more splendid? Nobles and knights more gallant and superb? ladies more lovely? A grander monarch or a more miserable starved wretch, than the peasant his subject, you can not look upon.” The Four Georges. See also p. 121. l. 30. *Grand monarque*—Great king; the usual title of Louis XIV. *On the galleys*—a form of penal servitude, as compulsory rowers in galleys. *Their...galleys*—Their political associates who were now undergoing punishment in France. *Re-establishment*—See p. 348, l. 20. They were exiles owing to persecutions under Louis XIV. (by the evocation of the Edicts of Nantes), and hoped to be restored to their homes. *About a week since*—This would be wrong now. We should now say “about a week ago” or “it is a week since he departed this life.” *Alert*—Smart. *Jenny man’s*—another coffee-house. *Cocked his hat upon a fellow*—A method of greeting recognised by no rules of society. Cocking the hat, wearing it a little upon one side has always been the fashion among gentlemen affecting extra smartness. *Accosted him*—Addressed him.

Page 144. *Prig*—A cant term, among young men, for a conceited, affected, or any way ungentlemanly man. *Deep reflection*—Wise remarks of the nature of that which he had already made. *Deep* used ironically. *Sharp’s the word*—“now let us be up and doing.” *Will’s*—a coffee-house, on the north side of Russel Street, at the end of Bow Street. Comp. Tatler no. I. “This place is very much altered since Mr. Dryden frequented it, where you used to see songs, epigram, and satires in the hands of every man, you have now only a pack of cards.” *Was gave off from*—had left. *oileau*—see notes on page 132. *Racine*—a famous French writer

of tragedy in rank next to Moliere and Corneille. **Corneille**—see notes in page 42. **Duke of Anjou**—grandson of Louis XIV. He was one of the competitors for the Spanish crown on the death of Charles II. It was the accession of the Duke of Anjou as Philip V. of Spain in 1700, supported by Louis XIV gave rise to the "Wars of Spanish Succession." *His Imperial Majesty*—Leopold Emperor of Austria, the rival competitor of the Duke of Anjou for the Spanish crown. *Variation in the politics*—Difference of political opinion. *One of them seemed to be retained*—They were engaged in so hot a dispute, that one would fancy that they had been regular advocates engaged by their respective clients. Retained is the technical term for engaged in the case of an advocate. *The Statute Laws of England*—The constitution of England as determined by Parliamentary enactments. *Going out of my depth*—Discussing points beyond my comprehension. *The minority...king*—Louis XIV ascended the throne in 1643, at the age of five. *Ruminating*—Employing some time in deep thought ; meditating. *Mackerel*—A kind of fish. *Fish street*—led down to river ; hence, Politician's talk of fish. *Privateers*—Piratical vessels.

Page 145. *A by coffee-house*—a quite, out of the way coffee-house. *By several other remarks...audience*—Gave a great joy to his audience by considering the different advantages that are likely to accrue to their own profession. *Nonjuror*—One of those who held that James II was the king *de jure* and refused to take the oath of allegiance to William III on his accession. vide Meikle John's England. *Engaged very warmly*—Arguing excitedly. *A laceman*—a seller of lace. *Conventicle*—A gathering or meeting was the original meaning. It afterwards came to be applied contemptuously to the religious meetings of the dissenters from the form of religion established during Elizabeth's reign. The religious meetings of Wycliffe's followers. **Augustus Cæsar**—An Emperor of Rome. He was the patron of learning and he ruled according to law. **Nero**—an Emperor of Rome. He was a tyrant and one of the worst persecutors of the early Christian Church. *Like Augustus Cæsar or Nero*—See the quotation given under *Grand monarch*—from Thackeray. Louis was a great patron of literature and in this resembled Augustus, but his rule was exceedingly oppressive to the poor. In this he resembled Nero. *The signs*—The signboard of different coffee-house. *Great heat*—Great earnestness. *Gazed upon the signs*—Of the different coffee-houses. *To my purpose*—To suit my purpose. *Sold out of the bank*—Sold his stocks. The death of the French king was

expected to raise the price of it: *Haberdasher*—A dealer in small wares. *Oracle*—The chief wiseacre; authority; the one who had the power to answer all questions and to express opinions. See page 99, l. 11: *Advices*—Items of news. *Garraways*—a coffee-house in Exchange Alley; existed for 216 years. It was frequented by people of quality, by wealthy and reputable citizens.

Page 146. *The haberdasher*—When such positive news of the king's health was brought at the very time, he was taking so much credit to himself for having declared his death a week ago, the haberdasher, could not but be in a very awkward position. *Stole off*—Shily took. *Not being a little please*—being much pleased.

Summary :—The inhabitants of the different quarters of the great city are like so many nations—so much do they differ, one from another in customs, manners and interests. Their notions of things in general and their method of communication among themselves varies as much as if they were the inhabitants of different countries in different latitudes and with different climates; instead of being the inhabitants of different portions of the same city.

For this reason, the author delights in rambling through the different quarters and collecting their opinions and ingenious speculations about an important event, whenever one occurs. Every coffee-house has an oracle, who is the mouth-piece of the district. The author always takes care to place himself near this person in order to know his judgement on the present position of affairs. Here a news of the French king current and the author sallied out to collect the opinions of the different coffee-house.

At a coffee-house in St. James, among a knot of theorists gathered "within the steams of the coffee-pot", he heard the whole Spanish monarchy disposed of and all the Bourbons provided for in less than a quarter of an hour.

At St. Giles's a group of Frenchmen were sitting on the life and death of the *Grand Monarque*. The Whigs of these asserted his death and expected the release of their friends from the galleys and their own reinstitution into office. But these differed among themselves and the author went onwards.

At Jenny Man's, a couple of pert young men, indulged, in their own cast, in some unintelligible speculations expressed in broken sentences of mystery.

At Will's the discourse had gone off from the king's death, to that of Boileau, Racine, Corneille, whose pens were missed on this

occasion of writing a fit epitaph on this great patron of literature.

At a coffee-house near the Temple, a couple of young gentlemen were engaged in a hot dispute about the Spanish succession. They soon went beyond the depth of the author, who then turned to Fish street.

The chief politicians, in this corner only calculated the effect of the king's death, upon the fish-market—whether Mackerels and Pilchards would be favourable.

A Nonjaror and Laceman engaged in disputing whether the late king resembled Augustus or Nero most, were met with in a by coffee-house. In order to avoid an appeal being made to him the author leaves them in a hurry for Cheapside.

Here, a man regrets the king's death keenly—only on account of having sold his stocks, three days ago. A haberdasher, the oracle of this coffee-house takes great credit to himself for having given out the fact of the king's death a week ago—when a gentleman arrives from Garraway's, with positive intelligence of the king's good health. The haberdasher retires in confusion and as this was likely to put an end to all further speculations on the subject the author abandons his project of travelling further.

LONDON CRIES.

Page 147. *Cries*—of the hawkers or wandering small tradesmen, advertising their stock in a loud voice. *Fright*—Frightens, we should say. *Get them out of his head*—The cries are perpetually ringing in his ears. He fancies, he hears them all the time. *Go to sleep for them*—Go to sleep on account of the noise. *Ramage de la Ville*—the warblings of the city song-birds. *Prefers them to woods*—Shows his thoroughly vitiated town-taste. *Odd fellow*—Eccentric or humorous individual. *Turn my head to anything*—Devote my attention to any business. *Honest livelihood*—Livelihood or support gained in an honest manner. *Burthening the subject*—Taxing or laying a burden upon the subjects of the realm. *Crack*—Crack-brained or Madman. *Projector*—A man who mere starts idle theories—which can not be reduced to practice. *Public spiritedness*—Patriotism. Disposition to benefit the country—by the project of raising many millions without burdening the subject. *I have very much in heart*—Which is a very favourite project of mine. *Comptroller-general*—lit. one who examines the accounts of collectors of public money. *Comptroller* is

only another spelling of controller. *Subsistence*—Maintenance; support. *The post I would...crier*—The situation that I ask for is that of a regulator in chief of the hawker's cries.

148. *Very strong lungs*—In order to be able to shout in a manner calculated to advertise the goods properly. *Great insight*—So that the man knows what are the things dealt in and how they should be dealt in. *Skill in music*—So as to be able to arrange the different cries in such a manner that they should not jarr or have a displeasing effect upon the public ear. The above list, with the objects of each of them, would prove the man's competency for the post. *Twanking*—Beating. *Cries...instrumental*—As in India, the men selling brass utensils, advertise, by striking a bell-metal gong. *Under a very great disorder*—Under no sort of check or restraint, each man being allowed to choose his own noise and make as much of it as he pleases, as elucidated, further on. *Privilege*—An exclusive right is a privilege. The right of disturbing others, if any one has it, is a special right that is why a freeman is said to have the "privilege of disturbing." *For an hour together*—For an hour at a stretch. *Watchman's thump*—Kindly meant to try if the householder's door is safely fastened and also to keep him alert. *The watchmen* were the *Police* of the period. *Souggelder*—A cleanser of dirt and small insects. *Liber-ties*—The districts which have the privileges or the franchise of the city of London. *Liege subjects*—Loyal servants from whom allegiance is due. *Tuned*—Put into proper state. *Incongruities*—Dissonance or inharmonious sounds. *Barbarisms*—Rude and harsh noises. *Ela*—The name given by Guido to the highest note in his scale of music. Figuratively it is used to express the extreme or height of any quality, especially of a hyperbolical or extravagant saying. Cf: "Why this is above E-la!" Beam and Fletch. Wit without money. *A note*—A tone as it is called—a single simple sound. A note above ela, in pitch or shrillness, a little higher than ela, the extreme of high pitch. *Sets our teeth on edge*—Our teeth are said to be set on edge, when we feel a curious shrill or thrilling sensation about the teeth, like that which some of us have, when we hear a piece of cork cut with a knife or one smooth glass surface rubbed over by another, or the edge of a glass tumbler rubbed over with a wet finger &c. *The chimney sweeper*—The men who sweep or remove the soot accumulated within the chimneys to prevent their catching fire and setting fire to be house. *Confined to no certain pitch*—The Chimney sweepers' cries are in 11 degrees of shrillness. *Bass*—The lowest pitch.—In Hindu

music called *Khad* or *Udara*. *Sharpest Treble*—Highest pitch. In Hindu music *Tara*. *Gamut*—The scale of music. There are two gamuts recognised, the natural and the tempered—the latter being adopted in the construction of all musical instruments. *Small coal*—Coal in small pieces. *Itinerant*—Wandering. *Accomodate*—Suit. *Wares*—The articles they deal in. *Card-matches*—lighters for pipes, &c., made of card-board. *Vendors*—(also spelt vendors) Dealers.

Page 149. *Splenetic*—Irritable; sour and ill-tempered. The spleen was supposed to be the seat of ill-humour and melancholy. *Bought off*—Paid, not to appear in that quarter. *Just time*—Proper or fitting time. *Measure*—Proportion (of the importance of the cry, to the fuss made about it). *Will not keep cold*—Will not keep good when it is cold. *Spreading of a victory*—The spreading of the news of victory. *Precipitation*—Hurry. News should be given quickly but it should not create, from one end of the town to another, an alarm similar to that which would be created with a cry of "Fire!" *Movements of the French*—in the war then going on. *Battle alarms*—The news of the battle alarms. The news is circulated with so much rapidity and excitement that it set the whole town in an uproar. *Motion of the French*—Movement; every step taken by them. *Under this head*—Under this heading. *Boisterous*—Noisy. *Rustics*—Country people. *Danger of cooling*—Danger of getting spoilt. The analogy is from hot satables. *Cooper*—The man who mends copper utensils and polishes them. *Dill*—a herb from which *dill-water* was made, a decoction which relieves flatulence. *Lamentable ditties*—Piteous wails or songs. *Languishing*—Softly swelling and falling.

Page 150. *Humourists*—Eccentric individuals. *Vociferous generation*—The tribe of hawkers. *Colly-molly-puff*—an imitation of his unintelligible cry. Colly-molly-puff was a little man just able to bear the basket of his pastry, and was named from his cry. See Spectator of 25th April, 1713. *Powder*—for the skin. *Wash-balls*—Toilet soaps. *Incommodious*—Uncomfortable. *Whether or no...singers*—This is intended for a hit at the affected singing. *Grinder*—Sharpener. *Infatuated*—Foolishly attracted. *Affected singers*—Those who sing in an artificial tone. *Tuneable throats*—Melodious voices. *Vend*—Sell. *Scissars*—Scissors; a printing mistake.

Page 151. *Conduce*—Lead to. *Emolument*—Rewards; benefit. *Notice the name*—Crotchety means an odd idea or eccentricity; a whim, a hobby.

Summary:—The cries of the hawkers of London, astonish a foreigner and frighten a County Squire. Sir Roger can not sleep on their account, during his first week in London. Will Honeycomb alone delights in them and prefers them to the sounds of larks and nightingales. The author has received from a person called Ralph Orotchet a letter to the following effect.

That he has started many schemes for enriching the government without burdening the subject—but the parliament has always rejected his schemes and looked upon him as a cracked person. Being at present out of employment, he proposes that a comptroller general of the London cries—presiding and regulating officer much required for the regulation and discipline of the present disordered system of cries—be appointed and he be preferred to the office. His qualifications for it, he states to be of very strong lungs, great insight into different branches of trade and skill in music.

The cries of London he divides into two classes, vocal and instrumental. The barbarities of the latter are numerous. He would suggest that none be allowed, except such as have been tuned and licensed by the Comptroller General.

The incongruities and harshnesses in vocal cries are very great also. Milk is sold at a note above *Ela* for instance. The Chimney sweeper is confined to no pitch. It should be the writer's care to sweeten and mellow these voices. Many, again, make more noise than the value of their ware warrants. These should be restrained.

Another imperfection of London cries is, that no just time or measure is observed in them. "News!" is cried with as much excitement as "Fire!" The comptroller would take it upon himself to distinguish between the cries of a victory, a march, an encampment, a Dutch, a Portuguese and a Spanish mail. The boisterous cries of rustics announcing turnips, should be repressed.

There are some who affect slow cries. The cooper's last noisily swelling, the melancholy languishing cry of chair menders—these are agreeable. Pleasant cries should be encouraged.

The humourists who announce their goods by cries by means indicating them, should not be tolerated. Most criers, cry as not to be understood, so that their articles are to be guessed from their tunes and not their words. They probably imitate the affected singers.

Since these hawkers are not of sense and capacity enough to choose proper cries, one should be appointed to choose it for them,

so that the public ear may be spared the infliction of many disagreeable sounds:

THE CAT-CALL.

Page 152. The Cat-call is a squeaking instrument used in condemning plays. It served the purpose of hissing and groaning and the ways of condemning in use now. *The Hamorous Lieutenant*—a play by Beaumont and Fletcher. *Consort*—Combination; all of them acting together. *Great consort of Cat-calls*—The play was universally condemned. The honest squire thought this was a part of the performance. *A music meeting*—A singing company in a public-house. *Caterwauling*—The noise made by cats, when they worry one another. The sound of the word is very nearly the noise made. The squire calls it a decided caterwauling whatever, the others might call it. *Piece of music...from Italy*—The Italian opera, when degenerated, deserved a hit like this from the Spectator. *The performers*—those playing the cat-calls. *To be free with you*—To be candid with you. *John Shallow*—Notice the name. "Shallow" is the only fit name for the simpleton who could distinguish a condemnation of a play, from a part of the entertainment. Notice also that the man is a country squire. The name is borrowed from Shakespeare's "Merry Wives of Windsor." *Disertation*—Discourse. *The Royal Society*—The famous scientific association of London.

Page 153. *Purchased one with difficulty*—Because the cat-calls were in great requisition, as we are told. *The players*—i. e. those on the cat-calls. *The players had bought them up*—So as not to have any within the reach of the public. These players hated to hear themselves condemned by the screech of the cat-call and had taken this means of suppressing it. *Antiquaries*—Men learned in and searching after information of, ancient things. *Divided among themselves*—One differs from another in his opinion (on the origin and growth of the Cat-call). This very frequently happens with antiquaries. As they proceed to explain the origin, use and nature of old things, merely by pertinent guesses, warranted in as much as they do not involve selfcontradiction, the theory of one very often clashes with the theory of another. *Mathematical part of Music*—Music is the principle branch of Acoustics and in fact the only portion of this undeveloped subject that can be studied with any method and within any degree of precision. The theories of the sound waves and their representation as curves, harmonic or otherwise, are strictly within the province of Mathe-

matics—Acoustics itself being more Mathematics than Physics.
Inventions of Jubal—Jubal (the name signifies probably music) was the inventor of the harp and the organ. See the book of Genesis, iv. 21. *Contributed to harmony*—Had been the original of more musical instruments, than any other animal has been.
Beholden—Obliged. *String music*—The music of stringed instruments, e. g. the violin, the piano, the zitar &c. *Virtuoso*—A learned man, who has made a special study of some art or science. See page 68, l. 10. *Older than Thespis*—Older than the time of Thespis. *Thespis*—A Greek poet of Attica, supposed by some to be the inventor of Tragedy 536 years before Christ. His representations are said to have been crude and very imperfect. He went about from town to town upon a cart on which was a temporary stage in which two actors with their faces daubed with the lees of wine entertained the audience with choral songs &c. Solon was a great enemy to these representations. *Curious*—attentive; observant. The modern meaning is 'inquisitive' not applicable here. *From his travels*—A travel over all Europe was and is still considered necessary for the finishing of a man's education. *Momus*—The God of pleasantry among the ancients, was son of Nox, according to Hesiod. He was continually employed in satirising the Gods and whatever, they did, was freely turned into ridicule. He blamed Vulcan because, in the human form, which he had made of clay, he had not placed a window in the breast, by which whatsoever was thought or done there, might be brought to light. He censured the house which Minerva had made, because the goddess had not made it movable, by which means a bad neighbourhood might be avoided. In the bull which Neptune had produced, he observed, that his blows might have been surer, if his eyes had been placed near his horns. Venus herself was exposed to his satire, and when the sneering God had found no fault in the body of the Goddess, he observed as she retired that the noise of her feet was too loud and greatly improper in the Goddess of beauty. These illiberal reflections caused Momus to be driven from Heaven. He is generally represented as raising a mask from his face and holding a small figure in his hand. It is evident, now, why the author says that the cat-call is the instrument supposed to be in Momus's hand. *Orpheus*—See the account of him given in page 110, l. 22.

Page 154. *Deisterously*—Skillfully. *Learned conjectures*—Transference of epithet. Conjectures of learned men. *Resemblance to...singers*—A hit at the affected singers. *Quavers*—The trem-

bling of a note. *Graces*—flourishes. *Improves the sound of nonsense*—Two meanings. (i) Forms a fit accompaniment to the nonsense which goes on the stage and which calls forth its condemnatory voice ; (ii) Improves the acting by purging away the nonsense to condemn which it is sounded. *Italian recitative*—The speeches of the actors in the Italian opera at the Haymarket. See p. 110. *Mr. * * **.—Addison intended to fill up the blank, but says "Not being yet determined with whose name to fill up the gap, I shall differ it &c." *Goes along with the voice*—Accompanies it, as we say. *Ancient chorus*—There used to come in, between what we call the acts, the Chorus, a body of men who sang or recited something, in the old Greek drama. The function of the Chorus has been variously defined one being—to soothe and cheer the distressed, laud the praiseworthy, condemn the vicious and mediate between the Gods and man ; i. e. reconciling men to their lots imposed by the Gods. The best and shortest definition is "To act the part of a refined and cultured audience" and express their opinions. *Bad poet...antipathy to cat-call*—Naturally because the bad poet, stands in fear of condemnation most. *Martial ones*—Warlike ones—Exciting or stirring ones. *Mr. Collier*—Jeremy Collier, born 1650. Died in 1726. He wrote "Essays on Several Moral subjects," published in 3 vols, dated 1697, 1705, 1709. The extract is from vol. 2.

Page 155. *Sink the spirits*—Depress the mind. *Shake the nerves*—Disturb the tone of a man's mind. *Curdle the blood*—Congeal the blood, We are said to have our blood curdled at a horrid sight. *Inspire*—Give rise to. Lat. in=into and *spiro*—to breathe. *Consternation*—Fear. Generally used of an overpowering fear. *Warbling*—The wailing of a cat. Warble is used only of sweet inarticulate liquid sounds. *Judiciously compounded*—Mixed in the proper quantities. *Anti-music*—Because this noise has the properties opposed to those of music. *Verified*—Proved by experiment, to be true. *The humorous lieutenant*—The actor taken this part in the play. See page 152, l. 4. *Damp*—Dispiriting effect. *Generals*—On the Stage. A man acting a general has been dispirited by hearing the condemnation of a Cat-call. *Frightened Heroes*—In the similar way as the general. Heroes were the general name given to all men, who distinguished themselves greatly, among the ancients. *Almanzor*—A character in "Conquest of Granada" a tragedy by Dryden. *Of a Dramatic nature*—Something peculiar to the drama. *Took leave...Cat-calls*—The man had been thoroughly disgusted and irritated, and before he parted, ins-

stead of the serenade of music which lovers practice, he serenaded her with the yells of a Cat-call. *Base and treble*—The lowest and the highest pitch of scale. *In consort*—(L. *consors*, one who shares with another, hence a partner) In combination; acting together.

Page 156. *The Unities*—Of time, place and action. The time occupied by the transpiring events must be a day, the scene should not shift from one place to another and no characters or episodes unnecessary to the development of the play, should be introduced. See page 42, l. 29. *Aims at the poet or the player*—Censures the writing of the poet, or the ungraceful delivery and action of the player. This would be very fair and quite worthy of Addison. *Smut-note*—The note of the Cat-call, which censures a passage or an acting as indecent. *Fustian note*—The note of the Cat-call which condemns a passage as being uselessly loaded and disfigured by the fitting ornaments; notes for bombastic, pretentious words. *Stupid note*—The note which condemns a passage as stupid. *Act-tune*—A piece of music to be played between the acts. *Incorrigible play*—A play which is so beset with blemishes that it can not be mended and improved. *Compass*—Range of scale, Such a play is to be condemned in all possible manners of condemnation.

Summary :—The author has received a letter from one John Shallow an honest squire, who had been to see the play called "The Humorous Lieutenant" and had been sorely puzzled to understand the meaning of the sound of Cat-calls he heard. He took it to be a musical entertainment; forming a part of the programme and was thoroughly disgusted with it. He would always prefer a concert of English violins to this caterwauling. He requests the author to investigate the subject.

In compliance with squire Shallow's request, the author undertakes a dissertation on it: In order to master it, the better, he bought a Cat-call, with some difficulty as the actor had lately bought them all up. Many learned antiquaries have been consulted on its origin, but they differ one from another. A fellow of the Royal Society, from its simplicity, argues it to be an instrument of before the time of Jubal, another virtuoso places it about the time of Thespis. A gentleman returned from his travels asserts that there was dug up at Rome lately, a statue of Momus, the instrument in whose hand, resembled a Cat-call. Others ascribe it to Orpheus. It is certain it calls together more cats, than the roasting of a cat, when judiciously played.

Inspite of all this learned testimony the author considers it an

instrument of English origin. Its resemblance to the voice of English songsters, and its peculiar use by the English, confirm the author's opinion. It has lately received great improvements.

So far for the origin of the instrument—now for its use. It improves the sound of nonsense and forms a fit accompaniment to the voice of the actor who pronounces it. It has often supplied the place of an ancient chorus.

Mr. Collier, in his essay on music, considers it possible that an instrument may be invented, the sound of which shall effect exactly the contrary of those of martial music. A judicious combination of the wailing of cats, the screech of owls and the howling of dogs may produce it.

What this gentleman supposes in theory is verified by the Cat-call in practice. If the sound of a Cat-call a general has cowered, a hero has been frightened off the stage, a monarch has trembled and a princess fallen into fits.

As the Cat-call belongs to the Drama, the angry lover who took leave of this mistress in a serenade of Cat-calls, can not be approved of.

An ingenious artist, who has long studied it, can express the whole art of criticism by it. He has the bass for Tragedy, the treble for Comedy and both for Tragicomedy. He has a note to indicate the "violation of each of the unities" and has "smut-note, a foolish note and a stupid note." He also distinguishes between a fault of the actor or of the author. He has invented an air, to be played between the act of an incorrigible play, which takes up the whole compass of the Cat-call.

THE NEWSPAPER.

Page 157. *Humour*—Disposition. *Thirst after news*—Anxiety to get news. *There is no humour...news*—Of all the dispositions of the minds of my countrymen, I wonder most at their intense anxiety to secure news. *Who live very plentifully...curiosity*—There are a number of clever men, who take advantage of this tendency of men, to earn an easy livelihood. "Live up this curiosity" would literally mean, live by taking in this curiosity as their food! The curiosity furnishes them only with the opportunity of earning their livelihood, by its satisfaction. *Advices*—Information; news. *About half a dozen*—The following are the names of the papers published in 1705. The Observer; The Review; The Flying Post; The Postboy; The Daily Cour-

ant; The London Gazette; The Postman. At present no less than 2500 Newspapers are published in the United Kingdom and 170 in London alone. In 1753, 7 to 8 millions are sold annually; in 1853, 56 to 57 millions. *Their way of cooking it*—Their way of garnishing it up. Their manner of serving it up to the public, in different forms. For a good illustration see the quotations from different newspapers given in the paper on the Political Upholsterer. *Cooking*—changing the form. *Who has an eye to the public good*—Who is mindful of the good of the public; who takes an interest in the welfare of the nation. *With peace of mind*—With his mind at rest. Notice how a man would lose his *peace of mind* if he did not read all the newspapers. *Palate*—Sense of taste. *Served up hot*—Supplied fresh. The analogy of food is kept up. *Set cold before them*—Served up again when cold; delivered in an altered form. *Penetrating*—Wise and farseeing clever men—who see into the things and speculate on the motives which led to them, and on their probable consequences. *These serval dishes, abroad*—Our countrymen partake of the dish, when hot, i. e. they eagerly go over the news, when it is just arrived. With equal relish they take of it, when cold i. e. when the wiseacres go over the news again, adding their comments, guessing probable motives which led to them, and the probable consequences they are to give rise to, our countrymen listen with pleasure. *The taxi*—The subject of discourse. The exact words in which the news is first received. *If occasion requires*—If there is a necessity for it. There is a necessity for it, when there is a scarcity of news. *Same story repeated...Europe*—Letters are put down from pretended correspondents from these principal towns—all giving the same intelligence. This occurs naturally as the news received is one and this is cooked up. *A scarcity of foreign posts*—depending on favourable winds. *But, notwithstanding.....fresh mail* (p. 158)—The construction is this—Our times hang heavy till the arrival of the next mail, notwithstanding the following things—the same tale told us in different papers and if occasion requires told in different columns of the same paper; the same intelligence sent to us from correspondents (evidently fictitious, from the fact of the scarcity of foreign mails) from all the principal towns of Europe; the multitudes of notes, explanations, observations, reflections and different readings that we have of a version of news.

Page 158. *Various readings*—Different versions. It is a technical term in literature. Many passages are of slightly different forms, according to the authority of different editors. These are

said to be the "various readings" of the passage. *Time lies heavy*—We do not know how to pass the time. *A Westerly wind*—Unfavourable to the in-coming mails;—a westerly wind would stop ships coming from Holland, the seat of war. See the same expression used in the case of the Political Upholsterer. *Puts a stop to conversation*—Because topics are wanting. *Perpetual fuel*—A constant feeder and strengthner. Notice that fuel which keeps a fire alive; strengthens the blaze also. So history &c., would keep alive the curiosity of a man and heighten it too. *Languishes a whole summer*—Idly and languidly remains in expectation of news for a whole summer. *Balked*—Disappointed. *Lie thick together*—Follow one another in quick succession. *Detained at the mercy of the sea and wind*—Without being kept waiting while dependent upon the state of weather. *Perpetual gape*—Constant unsatisfied curiosity. *Haberdasher*—See p. 145, l. 23. *Portion*—Lot; fortune in life.

Page 159. *Cantons*—Divisions or districts. The French and the Swiss Cantons are those mostly known. *The League*—or Holy League, established by the Pope to check the growing power of Venice, and latter, to expell the French from Italy (1510). England under Henry VIII. supported the Pope. See Meikle John's England. *Borysthene*s—Classical name of the Dnieper, a river of Russia. This refers to Charles XII. of Sweden. *A projector*—an inventor of new plans; one who puts forth schemes. *Turn a penny*—Gain something. *So—if. Are—should be is*; because the subjects are to be taken separately, and each is singular. *The shutting &c.*—A cardinal's silence; the mere fact that he has not said any thing of importance. *A piebald horse*—A horse having spots or patches of white or black. *No taste*—No discernment of what is important or worth attention. *Voracious*—Very greedy. *Is very near being dried up*—This paper is dated August 3, 1712. The war of Spanish Succession was practically at an end and treaty of Utrecht was signed next year. *Their case and my own*—Their thirst after news and my own want of money and the chance of gaining it by taking advantage of their curiosity.

Page 160. *Verge of the penny post*—Limits, within which the postage charge is a penny. *Pitched up*—Settled on. *Clapped into the pound*—Put into the pound. The word "clap" has nothing to do with the clap of hands, it is the rather vulgar word for put. This vulgar word is purposely introduced to show the insignificance of the news supplied, which please the public. *Refered to their next letters*—Asked to consult the next letters. This is

to mock the newspaper people's manner of keeping curiosity alive. *Speculation*—Surmises as to whether Widow Blight is going to marry John Mildew or not. *By a fisherman...churchwarden*—This is in imitation of the style of newspapers which generally have such a sentence as this. By a Merchantman which lately touched in such and such a port—we hear that—then either the Spanish Succession or the election of a Pope perhaps or some such thing is mentioned. *Churchwarden*—One of the officials under whose direction a church is placed. *Panbridge*—Now Pancras; the mother church in St. Pancras. *Boat-news*—News brought down by the boats plying the river. *Things remain as they were*—As often met with in newspapers. *Set a-broach*—Broached or tapped.

Page 161. *Other people's business than their own*—This warning has been repeatedly given. See the Upholsterer. *Public-spirited*—Those who interest themselves in public affairs, as members of the state—not in the affairs of others only. *Zug*—A canton and town of Switzerland, famous in the story of the struggle for Swiss freedom. Many battles were fought in its vicinity. *Bender*—See page 115, l. 18.

Analysis :—There is no trait of an Englishman so wonderful as his thirst after news. Half a dozen clever men live, at ease, by feeding this curiosity of theirs. The same news told in different manner, induces these men to seek to know all the different forms in which they are told. Then, they have an equal relish for the comments on this news, offered by the coffee-house politicians.

The same news in many papers, or in many columns of the same paper, given in correspondences from many towns of Europe, discussed and commented on—still the public mind is not satiated: They look eagerly for the next mail.

This curiosity applied in the right direction, in the study of history for instance, would be conducive towards improvement. A thirst for battles or revolutions, for stirring incidents may be satisfied by this means without the weary waiting for the mail.

At present, there is a craving for all matters of fact, not known before, useless as unintelligent. Certainly the history of an Englishman's own ancestors would be of more importance than all the intelligences in the world.

For persons who are eager only after news, is recommended a projector, who has a scheme of starting a daily paper, conveying faithful intelligence of every parish occurrence within ten miles of London.

The ill luck of a horse put into the pound, the gossip about

Widow Blight and John Mildew, intelligence of a marriage with the names of the parties to follow; the election of a churchwarden, the passing of a sow-gelder, or the broaching of a barrel of ale—these would form the news according to the projector's scheme, which would send to sleep with peace of mind, those worthies who can not do without knowing how the world is going and who pay more attention to their neighbour's business than to their own.

COFFEE-HOUSE DEBATES.

Page 162. *Notions*—Ideas or conceptions. *Solemn*—Ceremonious. *Punctilios*—Minutiae in the observance of ceremonies. Petty, small or trifling details insisted on, when some ceremony is being performed. A spanish word being a diminutive of *punto* (L. *punctum*, a point.) *Retarded*—Hindered; delayed. *Fine distress*—Refined distress. Distress occasioned and heightened by the culture and refinement possessed by the lady. *Mr. Southern's play*—Thomas Southerne, dramatist, born in Ireland 1660. His play "The Fatal marriage" appeared in 1694. *Noble perplexity*—A perplexity which is the greater on account of the nobility of sentiment of the parties concerned,—or a perplexity which calls forth nobility of sentiment, or shows forth the nobility of sentiment, already possessed by the parties. *For the tragic part*—To supply the tragic part. *The man must...again*—The first possessor must have his right first i. e. the first husband must have his wife.

Page 163. *Confounded*—Confused; puzzled. *Rechteren and Mesnager*—Count *Rechteren*, deputy for the province of Overyssel (Holland). He was the German plenipotentiary at the Council of Utrecht. *M. Mesnager*—The French plenipotentiary at the Council of Utrecht. *The present controversy*—(September 11, 1712)—"Negotiations for peace, then going on at Utrecht, had been interrupted by a complaint of Count *Rechteren*, that the lackeys of *M. Mesnager* had made grimaces at his lackeys while he was riding in his carriage. The Count demanded satisfaction of *Mesnager*, who expressed his disapproval, and offered to punish the offenders if identified. *Rechteren* demanded permission to send his own servants into *Mesnager's* house to pick out the offenders. *Mesnager* refused this, saying all his servants denied the charge. The two gentlemen met in the chief promenade in Utrecht, and after arguing the point, *Rechteren's* lackeys tripped up and threatened with knives those of *Mesnager*. The peace negotiations were

stopped by Louis XIV., on the pretext of seeing if the other plenipotentiaries supported Rechteren's actions, or whether they were due only to private passions. Rather than differ the longed-for peace, the Dutch Government disavowed the actions of Rechteren, and appointed another representative in his place." *Lending an ear...table*—Listened to the conversation that was going on at the table. *Encompassed with*—Surrounded by. *Unhappy rupture*—Unfortunate dispute. *Footmen*—Lacqueys. *Christendom*—The kingdoms, where Christianity prevails. *May not be at the bottom of it*—May not be the secret instigator of all this. Notice the stretch of the imagination of these Coffee-house politicians. There is a quarrel between footmen and apprehend the break of the peace of Christendom and see a probability of the Pope's being implicated in it. *Fomenting a division*—Creating a breach or dissension. *Accommodation*—Compromise; mutual concession. *Religious War*—Note again the portentous consequences threatened by so insignificant an affair. This dispute between lacqueys had been taken up by their masters—who insist too much on punctilios and these gentlemen, bringing each to his side, all the influence that he can secure, things take as serious an aspect as the politicians are thinking of. *Wisaacre*—A pretended wise person; with his head full of saws and maxims &c. Borrowed from the Old Dutch *wijszegger*, a wise sayer, or soothsayer. *Warm man*—Irritable man. *Plenipotentiaries*—Ambassadors extraordinary. Highest rank of ambassadors having full power to deal with a king, a republic in the name of his own sovereign and country. *Lacqueys*—a footman or menial attendant. *Saucy*—Impertinent. *Pragmatical*—Lit: skilled in business. Here it means; Eccentric and impertinent; overbearing and consequential.

Page 164. *The treaty of peace*—The treaty of Utrecht. *His most Christian Majesty*—The French king. The Pope in 1469 conferred this title on the kings of France. "The politician here shows his ignorance by supposing that a treaty of peace could take cognizance of the actions of lackeys. *Warm fellow*—Irritable person. *The house of Austria*—The Hapsburg family, Emperors of Austria. *Look very odd*—This man had no idea of the number of inhabitants or the extent of France. *Taken down*—Humiliated. *It would be odd...it*—See the quotation given from Thackeray's Four Georges. *Gallie Majesty*—The king of France. *Addicted to grimace*—Was in the habit of insulting others. *The distinction*—That the French king interfered because he was one of his subjects was insulted and not because he was M. Mesnager's lacquey.

Page 165. *Burn his galleys*—Give up his political persecutions. *Insignificant prig*—A petty conceited man. *With an..... law*—For the legal profession. *Themselves*—It should be "himself," because the subjects of "had behaved" are taken separately and not together. *Affidavit*—A declaration before a court. *Had..... affidavit*—had made a statement on oath before a magistrate. *Might a battery*—Might have brought a charge of assault against him. *To bring it to referees*—To submit the dispute to an independent third person for decision. *Edification*—Gratification. Expls. of lines 27-28. It is the point of honour involved which puzzles these honest men. Addison is puzzled to think that so insignificant a matter should cause so much disturbance among men who ought to have ignored it altogether.

Analysis :—The notions of different persons, about the same thing, are pleasant to contemplate. The lower classes sometimes prize, what the higher classes set no value on. But the higher classes too, sometimes, set a great deal of value on what the lower classes neglect. Common people are very much astonished at the punctilios of ceremony, so much insisted on by the higher classes. They can not see, why trifles should be allowed to retard matters of moment.

In one of Mr. Southern's plays, a virtuous woman had married a second time under the impression that the first husband was dead. The first husband on returning raises a "noble perplexity for the tragic part of the play." The honest porter Samson, in a conversation with the nurse settled matters, by repeating the homely saying that "the man must have his mare again."

There is a great controversy between count Rechteren and Monsieur Mesnager, which holds the affairs of Europe in suspense. It appears that from the French habit of making grimaces; the French lacquey had made some grimaces, which the Dutch lacquey had taken as a month made at him and had resented. Then they had come to blows and the Frenchman's head was broken.

The lacqueys' dispute was taken up by their respective masters and some politicians went to the length of arguing a religious war from it, if as it was apprehended the Pope had a part in it. There are various opinions about it—some blame the French king for taking a lacquey's part and others defending him as taking a subject's part; and lawyers maintaining that none of the masters should have taken any part, but should have gone to law instead.

THE VISION OF PUBLIC CREDIT.

Page 136. *Rambles or rather speculations*—Rambles are wanderings which may be aimless that is why he says it was rather a speculation on a definite object than a mere ramble. *The Bank*—The Bank of England was then (March 1711) only 17 years old. *Just and regular economy*—Precise and methodical organisation. *Just* is used in the French sense of exact, accurate or precise. *Economy* is to be understood as organisation and method, and *not* as simply methodical or regulated way of spending money or thrift. *Made with an eye &c.*—Whenever any one has suggested a method of recovering the public credit, it is as a Whig or a Tory that he has suggested it and his proposals have been such as are calculated to benefit those of his own party rather than the whole nation. In other words men have meant by public credit the credit of either the *Whig public* or the *Tory public*. *Employment for the whole night*—Occupation for the whole night. His mind was occupied or engrossed by it, the whole night. *Methodical dream*—Dream with a method in it i. e. the visions seen, did not follow each other in that irregular order in which they are likely to follow in dreams and they bore definite relations, one with another. *Disposed*—Ordered or arranged. *Allegory*—A Statement with an inner meaning, other than that it conveys openly, lying deeper. *Methoughts*—Rather *Methought* for *Methinks*, though the composition seems strange is a verb of which *Methought* is the preter perfect. *Public credit*—Credit of the Nation i. e. the solvency or the financial capacity of a nation. It depends on security of Government, and the latter depends on the acts of Parliaments, esp. those named.

Page 167. *Magna Charta*—(1215) The Great Charter, the beginning of the franchise of the English people granted in the reign of John. It is the keystone of English liberty. *Act of Uniformity*—(May 1662). This act is entitled "An Act for uniformity of Public prayers and administration of sacraments and other rites and ceremonies; and for establishing the form of making, ordaining and consecrating bishops, priests and deacons, in the Church of England." Two points demand notice; 1st. The persecuting clauses which have been repealed, and 2nd. clauses touching assent and consent to the Book of Common Prayer and Episcopal ordination which continue in force to this day.

I. By the 34th Section all Statutes, relating to the uniformity of prayer and administration of sacraments were re-enacted.

The Act of Uniformity in force previously to the statute of Charles II. was, I. Elizabeth c. 2. which incorporates 5th and 6th Edward vi. c. 1. which again incorporates 2nd and 3rd Edward vi. c. 1. These obscure references include, speaking anything derogatory to, or, despising of the Book of Common Prayer or any portion of it, and the punishment there of. Other clauses included by the references, forbade presence in any dissenting form of prayer (repealed 7 and 8 Vict. c. 103; 9 and 10 Vict. c. 59). There were, besides, prohibition of the administration of the holy sacrament of the Lord's supper except by a regularly ordained priest, under penalties. There were also the licensing of tutors (repealed 9 and 10 Vict. c. 59). A declaration repudiating of the Solemn league and covenant was to be taken also until the 25th of March 1682.

II. With respect to the permanent clauses—these are (i) The declaration of *assent and consent* to the Book of Common Prayers, (ii) A provision requiring Episcopal ordination. (Abridged from Hume.)

Act of Toleration—Passed on the 24th of May 1689—to relieve Protestant Dissenters from certain penalties imposed by the Act of Uniformity—the king favouring the Dissenters, both on account of his own Calvinistic leaning and on account of irritation against the Nonjurors or those of the church who had refused to take the oath of allegiance. **Settlement Act**—It was called an act for securing the succession to the British crown, to the house of Hanover through the Princess Sophia and heirs to her body, in the protest line. After the death of the young Duke of Gloucester, the succession to the crown was unprovided for, after the demise of William and Anne and the king himself suggested the settlement of the succession to the Parliament. "The next in blood after the children of James II. was the Duchess of Savoy, daughter of Henrietta Duchess of Orleans and then the family of the Elector of the Palatinate all of whom however had abjured the reformed faith with the exception of his daughter Sophia married to the Elector of Hanover; to whom therefore as Papists were excluded from the succession by act of Parliament it became necessary to revert." *The lady seemed...furniture*—The lady (public credit) appeared to prize these Acts of Parliament, beyond expression (as she must do, for these acts establish the security and peace and prosperity of the nation, which all are necessary to the well being of the public credit.) *Infinitely temorous*—Exceedingly timid. *Delicacy of her constitution*—A weak constitution liable to be disordered by the slightest disturbance. Public credit is of course

very liable to suffer from even slightly disturbing causes. *Vapours*—or humours as it was called : a nervous disease in which a variety of strange images float in the brain. The old physiological idea was that each disease had its origin according as one of the four humours prevailed. *Changed colour*—Grew pale. *Vale-tudinarian*—A confirmed invalid ; a person of a sickly constitution. *Consumption*—Wasting away, not the disease Phthisis. *Habit*—Appearance. The word is now applied to the features and general appearance of a plant. *Florid*—Lit. Flowery, hence blooming and healthy.

Page 168. *According to the...sickness*—This allegory is very transparent. According as the affairs of Europe proceeded, the credit of England rose and fell, because England was engaged at this time in alliances and wars which affected nearly the whole of Europe. *Discovered many symptoms*—Showed many symptoms :—*discover* being used in its literal sense of “uncover or “disclose.” *Behind...heap of bags of money*—Credit must have specie (gold and silver) to support it. For instance the credit of the British Government, makes a piece of parchment pass for money. It does pass for money because *there is gold and silver to support it*, or in other words if you do not want to take the piece of parchment for money you can be paid at once in rupees. If there were not rupees enough to pay whenever a promissory note is presented, the value of the promise would be depreciated and the credit of the government would fall.

Remember in this connection the Bank Charter Act (established to maintain credit) which makes it compulsory for the bank to keep in stock specie in value at least equal to a third of the amount for which notes are issued.

Virtue—Magical or supernatural power. When some body touches the hem of the garment of Jesus, unknown to him, from behind, he knows it at once because *virtue* had gone out of him. *Same virtue...Lydian king*—Midas, king of Lydia, had received permission from the gods (Bacchus) to ask a boon and being avaricious, he asked and had granted the boon that whatever he touched should be turned into gold. *And that she could...gold*—Credit can convert every thing into gold. In the case of government promissory notes for instance, a piece of parchment is converted into silver. A Bank of England note is converted into gold. *Dissociable*—Opposed to sociable ; discordant ; the union of opposites. Not as companions. *Habits and persons*—Dresses, faces and figure. See p. 167, l. 28. *Anarchy*—Disrule ;

confusion ; want of government. *Bigotry*—Blind persistence in one set of opinions or doctrines. *Atheism*—Atheists are those who do not admit the existence of God. *A commonwealth*—i. e., Republicanism. *Genius of a commonwealth*—i. e., Cromwell. *A young man of twenty-two*—The young Pretender, was born June 10, 1688. His appearance with the "genius" of Republicanism suggests the union of extremes against stable government. Notice that Tyranny, Anarchy &c., had prevailed in England till some sort of order was restored by Cromwell. After Cromwell, these began again and the Pretender created great trouble. *Brandished*—Flourished. *Sword ... brandished at the Act of Settlement*—Very naturally, because the Act of Settlement excluded him from the succession and settled the crown upon the heirs of princess Sophia. *Spunge*—to wipe out or repudiate the acts of Parliament. If the young Pretender succeeded in restoring his family to the English throne he would repudiate the National Debt. (1701)

Page 169. *The Rehearsal*—A farce by George Villiers, Duke of Buckingham, a satire upon the heroic dramas of Davenant, Dryden, and other poets of the Restoration. It was written in pompous rhyme in the year 1663-4, and first acted in 1671. In the last act of the play, the earth, the moon, and the sun dance together on the stage and produce an eclipse. *Jarring natures*—Contradictory natures. *No other end...another*—No other object but that of surpassing one another. *In a body*—All together. *Et neque*—"Her colour fades away ; no energy or strength remains, nor that which was just now so pleasing to the sight ; now the body itself has disappeared." *Made the same figure*—Appeared exactly like. *Frightened to Distraction*—Public credit would of course be trembling if Anarchy &c., threatened it. *Empty bags*—To represent wealth so long as credit held good, but valueless when credit failed. *The bags full of wind*—Æolus, who reigned over Æolea was the king winds. He is said to have given to Ulysses all the winds tied in a bag, which could blow against him on his way to Ithaca. The companions of Ulysses untied the bag and these winds being thus free, caused trouble. *Heaps of paper*—Bank notes, which represents gold ; but of no value when public credit failed. *Flag-gots*—Bundles of sticks for burning. *Notched sticks*—Exchequer tallies. *A person...seen*—The Elector of Hanover, who in 1714 became king George I. of England. *Agreeably matched*—Pleasantly coupled together.

Page 170. *Bulk*—Size. *Pyramids of guineas*—Heaps of coins instead of currency notes &c. *Pain*—Gladly.

Analysis:—A sight of the Bank and contemplation of the mechanical precision of the whole organisation, by which its business is carried on, works in the mind of the author so as to bring on a dream or vision (with an allegorical significance).

There appeared a beautiful virgin seated on a throne of gold at the end of a hall, the walls of which were hung with various acts of parliament preserving the peace and security of the realm and the rights and liberties of the subject, e. g. The Magna Charta, Act of Uniformity, The Act of Toleration, The Act of Settlement. She appeared infinitely timorous and of very delicate health. She had the peculiarity of withering away in one moment from the slightest disturbance and of recovering her health quite as quickly. This peculiarity soon became evident, because, she had at her feet two secretaries, who perpetually read despatches to which she listened with great attention and according to the needs changed colour and showed many symptoms of health or sickness. Behind the throne was a prodigious heap of money and so was there on her righthand side and on her left, because like king Midas, she seemed to possess the virtue of turning into gold, everything she touched.

After a little dizziness and confused hurry of thought peculiar to dreams, it appeared that the hall was alarmed and there came in some hideous phantoms, in ill-matched couples, to join in some dance. The faces and figures would be long to describe. The first pair were Tyranny and Anarchy, the second Bigotry and Atheism, and the third pair appeared like Cromwell and the young Pretender—because the latter often lunged with a sword at the Act of Settlement.

The lady on the throne would have trembled at the sight of any one of these. At the sight of the dance, she died at once. The bags, which had been full of money dwindled and some were transformed to air.

While the author was lamenting this sudden desolation, the scene changed again and there entered a second dance of apparitions very agreeably matched together and made up of amiable phantoms, e. g. Liberty leading Monarchy, Moderation leading Religion. At the entrance of these, the lady revived, the bags swelled to their former bulk and the piles of gold reappeared. The author transported with joy at the sight, woke up.

THE VISION OF MIRZA.

Page 173. *When I was &c.*—Comp. Spectator no. 1. "I made voyage to Grand Cairo on purpose to take the measure of a

Pyramid &c." *Grand, Cairo*—Called also Alcairo—the capital of Egypt, was called "Grand" on account of the magnificence once attained by it. See Spectator no. I. *Oriental*—Lit. Eastern, said of all things Asiatic because Asia is to the east of Europe. *Oriental manuscripts* means manuscripts, written in some oriental language, e.g. Arabic. *No other entertainment*—No other subject to entertain them with. *Mirzah*—shortened form of "Emir Zadah," i. e. Prince's son. *Word for word*—Literally ; very closely. *Fifth day of the moon*—The Easterns kept Astronomical calender—the month observed by them was the Lunar month, i. e. a month; being the period between full-moon to full-moon. The fifth day of the moon would be the fifth day the month. The fifth day of the growing moon is meant. *Bagdat*—Spelt also Bagdad. It is on the river Tigris, the capital of an empire founded by the Arabs who conquered Persia in A. D. 762. Its Emperors are called Caliphs. *Airing myself*—Enjoying the breeze. *Vanity*—Nothingness. Cf. "Vanity of vanities, all is vanity saith the preacher." *I fell into...life*—I became engaged in thinking how absolutely and utterly worthless are the hopes and joys, the passions and heats, the toils and troubles of men. *Man is but a shadow*—Man is not real being. What is meant is this: A real or actual being or living energy at work would produce something real. Man is born, goes through life busy in doing things which strictly scrutinised would appear very very insignificant and then dies. No real or actual work is left by him—so he is like a shadow. *Life a dream*—Just as in dreams things visionary appear with an aspect of reality, so in life we take to be real, the things surrounding us which are after all, worthless and vain.

The Hindu Vedanta philosophy urges that absolutely everything round us is an illusion. The things that we see, hear, feel &c., have actually no objective existence ; we see them so, because we are labouring under an illusion—in the same manner that we see, at dusk, a piece of rope and imagine it a snake. Perhaps the philosopher Mirzah does not mean quite this.

In a dream, all the visions that appear have absolutely no bearing upon the realities of the man's life, after waking. So perhaps Mirzah means that we are here, busy in vanities, we will have a waking some day and our present occupations would have nothing to do with the life we will have afterwards.

Summit—Peak. *Habit*—Dress. *Wrought into a variety of tunes*—Composed of different notes, mixed with another. *They put me in mind... departed*—All religions recognise the existence of music in heaven.

Page 174. *Wear out*—Erase, or take away. *Last agonies*—Those met with on earth. *Secret raptures*—Baptures of the heart. *Haunt*—Said of a place frequented by generally a supernatural being. *Genius*—A spirit. *When he had raised my thoughts*—When he had elevated my thoughts, by the power of the divine music. Music, is universally accepted to have a considerable effect upon the feelings and emotions of man. See the paper on Cat-calls, where it said, that it is quite possible to invent some music which should have the effect of making men cowardly, dispirited &c. For the ascription of the power of raising to music, Comp. Milton.

"In perfect phalanx to the Dorian mood"

"Of flutes and soft recorders ; such as raised"

"To height of noblest temper heroes old"

"Arming to battle ; and instead of rage"

"Deliberate valour breathed, firm and unmoved"

"With dread of death, to flight or foul retreat :"

"Nor wanting power to mitigate and 'suage"

"With solemn touches, troubled thoughts and chase"

"Anguish and doubt and fear and sorrow and pain."

"From mortal or immortal minds."—Paradise Lost. Bk. I.

The effect of the music of the genius was to ennoble the mind of the listener and to fit him for a conversation with the genius.

Transporting—Enchanting ; pleasing. *Air*—tunes. *Subdued*—Put into an attitude of reverence. *Superior nature*—Superior being. *Captivating*—Enchanting. *Affability*—Cordiality and kindness. *Familiarised him*—Removed the sensation of strangeness and fear and distance. *Soliloquies*—Speeches uttered to one's own self. *Pinnacle*—The highest part. *Prodigious tide*—A very vast roll of water. *The Eternity*—Lit. That which has no end.

Page 175. *Consummation*—The fulfilment ; the end. *Leisurely survey*—Survey at leisure, i. e. a deliberate scanning. *Three score*—Sixty. A score means twenty. *Three score and ten*—i. e. Seventy. Comp. Psalm, xc. 10.—"The days of our years are three score years and ten ; and if by reason of strength they be four score years, yet is their strength labour and sorrow ; for it is soon cut off ; and we fly away." *Arches*—These are the years of a man's life. The bridge is the bridge of life, or the period which spans two eternities, viz. that before birth and that after death. The bridge consists of arches—a man's life consists of years. *Broken arches*—Are the years of old age (after 70 years), when weakness, disease and decay prevail. *Number about hundred*—The total number of years that men are supposed to live.

The bridge of a thousand arches—In the days of the patriarchs of old men lived to that time. Methuselah lived nine hundred and sixty three years. See Genesis, v., where the ages of the antediluvians range from 777 to 970 years. *Great flood*—of sin perhaps. *Trapdoors*—Holes or pits serving as traps here. *Very thick at the entrance*—A great number of deaths occur in infancy. Modern statistics show that in England of every 1000 children born, one-fourth dies during the first four years. The same number in the next forty-seven years; and the rest after 69 years. *Grew thinner*—Grew fewer. The trapdoors were lesser in number. *Hobbling march*—A limping, halting, unsteady march. See quotation above, l. 9.

Page 176. *March on the broken arches*—These represent the men, dragging out a few weary years of life with difficulty in old age. *Dropping suddenly*—Dying suddenly, while their hearts were given to mirth and jollity and they entertained no apprehensions whatever of a sudden death occurring. *Sunk*—For *sank*. *Bauble*—Showy trifles. *Scimitars*—A short, curved sword. This refers to deaths caused by soldiers in war. *Urinals*—A vessel for containing Urine. This refers to Doctors who are credited with more power to destroy life than to save it. *Dwelt long enough*—Had contemplated, it for a sufficiently long time. *Harpies*—A fabulous bird of evil disposition. They appear as winged monsters, who snatched food away from the table. *Little winged boys*—Cupids.

Page 177. *Infect*—Overrun, usually used of a hurtful things. The author is a little misanthropical in saying "Love infects"—unless this passage is taken as an instance of Zeugma, i.e. one attribute predicated two (or more) different subjects requiring different predicates e. g. "Besmeared with blood and children's tear" in Milton where what is meant is "Besmeared with blood and wet with children's tear." *It*—My sight. *Fetched a...sigh*—Heaved a sigh or drew a sigh. *Adamant*—The hardest of all rocks. *Given away*—Entirely subject. *Dissipated*—Dissolved. *Beds of flowers*—The common Eastern belief was that the happy departed one rested on the beds of flowers.

Page 178. *Myriads*—A poetical name for millions. *Gates of death*—See page 175, ls. 22-5. *Reaching farther...itself*—There are islands, beyond the limit of your vision and their number is greater than the largest number you can imagine. *Mansions*—Habitations. Probably suggested by the Bible—"In my Father's house; there are many mansions; had it been not so, I would have told you."—Gospel of St. John. *Degree and kind of virtue*—Quantity and quality—so to say. *Relishes*—Tastes; likings. *Habi-*

tations worth contending for—Habitation. worth struggling for. *Secrets...hid*—refers to the mystery which covers the place of punishment. *Think not man...in vain* :—Comp. Longfellow :—

“Life is real, Life is earnest,

And the grave is not its goal.”—Psalm of Life.

Analysis :—When at Grand Cairo, the author had picked up some oriental manuscript, the translation of one of which entitled the Vision of Mirzah, he gives.

On the fifth day of the moon, which Mirzah kept holy according to the custom of his fathers, he went up to a mountain to pass the day in contemplation. He was reflecting on the vanity of human life and had come to the conclusion that man is a shadow and life is a dream, when his reverie was broken in upon by the sound of divinely sweet music, proceeding from a person habited as a shepherd and sitting on a neighbouring peak. This place was known to be the haunt of a genius and many persons had heard before the dulcet sounds of music though the genius was never visible to mortal before.

The genius had heard Mirza in his soliloquy and having compassion on his bewildered state of mind, takes him up to the highest pinnacle of the rock and bids him look eastward and describe all he sees.

He sees a huge valley and a prodigious tide of water rolling through it, the valley he is told is the valley of misery and the tide the great tide of eternity. The tide rises out of a thick mist and disappears in another—the visible tide is that portion of eternity which is called time, the beginning and the end of which is not known.

There is discovered a bridge in the midst of this tide which, on careful examination proves to consist of a number of arches, about threescore and ten entire ones and some broken ones. The bridge is the bridge of life and the arches ~~person's~~ years—of which formerly there were a thousand; these seen being only the ruins left by a mighty flood. The bridge appears surrounded by black clouds at each end and there are multitudes passing over it. On scrutiny the bridge appears to be full of trap-doors through which the passersby were suddenly dropping down to the tide of eternity below, many quite at the beginning of the bridge, some well towards the end and few hobbling on over the broken arches and dropping tired and wearied by their long march. Some people were dropping away in the midst of mirth and jollity, a few while they had their eyes fixed upon the heavens in thoughtful contemplation, some while in the heedless pursuit of baubles and some were forced down.

There were a number of birds, hovering over the bridge and settling down upon it, from time to time. These were vultures, harpies, ravens, cormorants and among the feathered tribe were a few winged birds. These, said the genius, were superstition, despair, love and like cares and passions that infect human life. These melancholy sights saddened Mirzah, when he was told to look further towards the thick mist, into which the tide bears the mortals that fall into it.

Here were visible a number of small islands, each a paradise of all that is lovely and pleasant. These were the habitations of those who had been virtuous on earth and were adapted to the tastes of each. These islands seemed so very lovely that they appeared well worth, struggling for, in life and well calculated to repay all the troubles, trials, pains and sorrows that a man meets with in life?

Enchanted by the sight when Mirzah turned to question the Genius, further, he was found to have disappeared.

THE TALE OF MARRATON.

Page 179. *Americans*—American aborigines; Red Indians. *Creatures*—Created things; contrasted with "works of art, i. e. things made by man." *Inanimate*—Lit. Dead. *Sticks and stones*—All inert matter, wood, stones &c. *Habited by*—Peopled by. *That he may make use of their souls*—In the other world, the man would be hunting and in hunting he would require bows. The idea is that he will be a spirit, and he will hunt (the shades of animals as will be seen later on) with the spirit or soul of his bow and arrow. *Substances and beings*—Forms of the beings and the beings. This substance means the *essences* or souls. *Plato's followers*—Platonism teaches the doctrine of ideas as existing eternally apart from objects of sense. *Plato*—A famous Greek philosopher: born B. C. 429; died 347 B. C. The fundamental principle of his philosophy was the belief in an eternal and self-existing cause; the origin of all things, from which emanate not only the souls of men, but that of the universe itself. *Aristotle*—Was the best pupil of Plato. He may be regarded as the founder and perfecter of logic as an art. Born 384; died 322. *Aristotelians*—Followers of Aristotle. *Instance*—Offer as an example or instance—of the curious theories they start. *Albertus Magnus*—A noted name on account of his researches into the mysterious world and on subject of animal magnetism in particular. Died at Cologne 1280

A. D. Loadstone—The old name given to Magnetic iron or under the impression that it was a kind of stone that imparted to iron the property of magnetism or that of attracting iron. Students of chemistry will recognise in loadstone, the oxide having the formula $\text{Fe}_3 \text{O}_4$. **Chimerical**—Fanciful. **Substantial form**—Form of the substance or essence; the spirits which existed in inanimate objects. **West Indian phrase**—As the Red Indians would put it. They would call that the soul of the loadstone.

Page 180. Tradition—Hearsay. **Ramour** or a story handed down from father to son. **Indian Kings**—Comp.—“Four Iroquois chiefs who had been persuaded by adjacent British colonists to come and pay their respects to Queen Anne, and to see for themselves the untruth of the assertion made among them by Jesuits that the English and all other nations were vassals of the French king. They were said also to have been told that the Saviour was born in France and crucified in England.”—Morley. **Repository**—Where the souls remain at rest. **Distinct account**—A clear account; a graphic description. **Prevailed upon**—Persuaded. **Visionary**—Properly means one who is given to indulging in visions. Here it is used for the person who saw the vision. **Confines**—Borders (of the spirit land.) **Perplexed**—woven together. **Couched**—In the attitude of springing up. **Destitute of**—Devoid of. **An huge**—See page 3, l. 13. **Apparition**—That which is an appearance only, without having any substance. This stone was only a “*apparent*” one i. e. to say the thing was not a stone, it only looked like a stone. **Ravenous**—Ferocious.

Page 181. Impotent—Powerless. **Wood of shades**—Apparent wood, not one in substance just as the stone was an unreal one. **Quick set**—Planted alive; closely packed, dense and thick. **Quick set hedge**—A hedge or fence made of living bushes such as thorn, &c. **A wilderness of sweets**—A delightful confusion of fragrant flowers. **Lining**—A border or edge. **A kind of...scenes**—A welcome relief to the wildness of the places seen before. **Full stretch**—Full speed. A horse when going at full speed stretches itself out. **Beagles**—A small variety of the hound, formerly much used in hunting hares, now replaced by the Harrier. **A hare**—See page 3, l. 13. **Advancing &c...hare**—This spirit of a horseman riding the spirit of a horse at full speed, following a pack of spirits of hounds which were hunting the ghost of a hare.

Page 182. Nisharagua—A town of central America; here used for a fancy name. **Landscape**—Landscape; scenery; picturesque

land-views. *Sunny hills*—Hills on which there was sunshine. *The figure of a coit*—The coit is the quoit of morden spelling meaning heavy iron rings with the edges bevelled down. The sportsmen are throwing only the figures or shapes of quoits because no real quoit exists there. *Breaking*—Training to obey the reins ; breaking the natural wildness of the horse. *Ingonious handicrafts*—Handicrafts requiring ingenuity in turning out the things manufactured. *Departed utensils*—Utensils which had become spoilt or useless. The word departed is used after the manner of speaking of dead persons. *That*—dem. pron. referring to 'soul's in preceding line. *Liabie*—Responsible. *Liabie to his touch*—Perceptible by his touch ; capable of giving a sensation through his touch. *Angler*—A man fishing with the rod. *Flouncing*—Floundering ; throwing themselves about.

Page 183. *Constancy*—Stedfastness. *Joy of his wife*—Joy and happiness with his wife. *This couple...Farratilda*—Their love for each other and their stedfastness in love, was so very well known that to this day when people wish happiness and joy to a newly married couple, they wish that these newly married couple might live like Marraton and Yarratilda. *Who can describe &c.?*—Only a figurative way of saying that nobody can describe it. *Disencumbered*—Freed from. *Ill*=evil. *Endearments*—Expressions of endearments. *Gay beyond imagination*—Much gayer than any gay place our imagination can picture. *Ravished*—Exhanted.

Page 184. *Portion*—Lot. *Molten*—Old perfect participle of melt. *Europeans...metal*—The life of Columbus would furnish abundant illustrations of it. Barbarous Europeans refers specially to the Spanish, but more or less to all early European colonists of America. *The measure*—The fixed limit.

Analysis :—The Americans (aborigines) believe that all creatures have souls, not only men and women but brutes, vegetables and all things animate or inanimate. This may appear absurd but it is no more absurd than European speculations of a like wild nature e. g. those of Plato or of the followers of Aristotle. Albertus Magnus ascribes a substantial form or in West Indian phraseology a soul to a Loadstone.

Among the Indians there is a tradition of a man named Marraton having gone down to the regions of the dead and witnessed how there are all shades there. A lion springs upon him, but does not hurt him ; hedges and briars stand in his way but they offer no resistance ; he passes rivers which do not wet him ; smells the

sweet fragrance of flowers which he can not pluck ; he meets his dearly beloved wife but can not feel her embrace. He sees also several apparitions, all of which strike one by their peculiarity of having forms and no substance.

THE GOLDEN SCALES.

Page 185. *Scales*—Balances. Hector and Achilles—The most famous of Trojan and Greek heroes, respectively, the former having been killed by the latter. *Jupiter weighing &c*—Jupiter deciding who was to fall of these two and who live. Turnus and Æneas—Turnus was a king of Rutuli, son of Daunus and Venilia. He made war against Æneas and attempted to drive him away from Italy that he might not marry the daughter of Latinus, who had been previously engaged to him. His efforts were attended with no success though supported with great courage and a numerous army. He was conquered and at last killed by Æneas. *I was lately &c... Æneas*—The author has been amusing himself with comparing a passage of Homer's with one of Virgil's, the former speaking of Hector and Achilles and the latter of Turnus and Æneas, as being weighed in the balance, one against the other, to decide which of the two was to live and which to die. *Great king of Babylon*—King Belshazzar. He had made an impious feast and while in the midst of his revelry, drinking wine with his princes, wives and concubines, a mysterious hand suddenly wrote over against a candle-stick the following words Mene, Mene, Tekel, Upharsin, which were interpreted by Daniel in the following way. Mene=God hath numbered thy kingdom and finished it; Tekel=Thou art weighed in the balances and art found wanting; Peres=Thy kingdom is divided and given to the Medes and Persians. See the book of Daniel, Chapter v. *Weighing the mountains*—See Isaiah xl. 12 15th. "Who hath weighed the mountains in scales and the hills in a balance." *Balancing of the clouds*—Job. xxviii. 25. "To make the weight for the winds." Job. xxxvii. 16. "Dost thou know the balancing of the clouds, the wonderful work of Him which is perfect in knowledge." *Weighing the actions of men*—Prov. xvi. 2. "The Lord weigheth the spirits." *Had an eye to several of these &c*—Milton bore in mind several of those passages. *Represents the archangel &c... battle*—The reference is to the concluding portion of the fourth book of Paradise Lost. Satan had stolen into the garden of Eden and the guardian angel

of it, Gabriel had been warned that an evil spirit had entered in the garden. He promised to find the evil spirit out, before morning and after stationing his cordon round the garden, as he went the rounds he found Satan trying to tempt Eve in her dream "Squat like a toad, close at the ear of Eve." On his dragging him out, high words ensued and Satan retorting scornfully on the archangel, they were about to fight.

"—————Now dreadful deeds

Might have ensued, not only Paradise,
In this commotion, but the starry cope
Of heaven, perhaps, or all the elements
At least had gone to wrack, disturbed and torn
With violence of this conflict, had not soon
The Eternal, to prevent such horrid fray
Hung forth in heaven his golden scales, yet seen
Betwixt Astria and the scorpion sign
Wherein, all things created, first he weighed
The pendulous round earth with balanced air
In counterpoise ; now ponders all events
Battles and realms ; in these he put two weights
The sequel each of parting and of fight :
The latter quick upflew and kicked the beam ;
Which Gabriel spying thus bespake the fiend ;
Satan, I know thy strength and thou knowest mine ;

* * * * *
* * * * * for proof look up

And read thy lot in yon celestial sign
Where thou art weighed and shown how light, how weak
If thou resist. The fiend looked up and knew
His mounted scale aloft : nor more ; but fled."—————

Parted by the balance—Separated ; prevented from fighting by the appearance of the balance. *Addressing*—Preparing. *Amusing thoughts*—Entertaining thoughts. Thoughts of a nature calculated to cheer and ennoble the mind. Amusement generally conveys a sense of light entertainment, no such meaning must be understood here.

Page 186. *Methought*—I thought. *Methought* is a verb. *Study*—The room in which one studies. *Elbow chair*—Arm chair—a thing of luxury. *Materials for those discourses*—Subjects for the essays. *Essay of them*—Assay of them, i. e. a test or trial of them. *Wisdom in one scale and riches in another*—Compared the value of one with that of the other. *Flew up and kick'd the beam*—See the

quotation given above from Milton's *Paradise Lost*, Bk. IV. *The Beams* is the part of the balance from which the scales are suspended. *Natural gravity*—The weight due to their nature, as opposed to that which we would expect them to have judging from appearances. *Ponderous*—In the literal sense of heavy. *Pomps*—Ceremonies : originally a procession. *Triumph*—A public rejoicing after a victory.

Page 187. *Counterpoise*—A thing which balances another. Vanity is said to balance honours, pomps, triumphs &c. In plain language it means that honours (*not* honour); pomps &c., are all things which minister to our vanity.

Q. Distinguish between *honours* and *honour*.

A. Honour is the keen sense of rectitude—the noble sense which disdains all meanness and baseness. Honours are the names given to titles or distinctions, given in conventional recognition of merit. *Avarice and poverty*—These are said to be exact counterpoises each of the other, because the effect of one of these upon men is precisely the same as the effect of the other. An avaricious man is ever grasping after money—his *want* is great, so is that of a poor man. *Riches and content*—balance in a similar way. Properly speaking content should weigh heavier than riches. Because though a very large amount of riches may make a man contented, it is by no means certain that it will. So it leaves a chance of unhappiness. But content leaves absolutely no chance of unhappiness. *Of the same figure*—Of the same shape. *To correspond with*—To resemble. *Hypocrisy*—Pretence. *Religion and hypocrisy*—These two look identically the same but are as far apart in essence as possible. The golden balance discovers discrepancy at once. *Pedantry*—A little learning with an inclination to a great deal of display. *Wit and vivacity*—Wit and liness. A wit is born and a man must have a special gift to a wit. Vivacity is mere liveliness or cheerfulness of disposition. *Gravity*—A profound look and manner, pretending to wisdom. *Gravity and wisdom*—Look very much alike, but they need not be allied or associated. It is mostly the fool who seems to say "know the balance, let no dog bark." *Dialect, language*—Dialect. Him which is perfect of the languages. Hence the word "calamity"—Prov. xvi. 2. "Taleth represents the word "blessings" in the several of these &c.—*Misdeed of men... Blessings*—In plain language Represents the calamities which men count as calamities, but concluding portion of all of the men and are called blessings. It had stolen into the *value*—The real value of the thing.

itself as opposed to the conventional value set upon a thing. The golden scales had the property, it has been told of, showing the intrinsic value of things. *An ounce of mother...clergy*—Things that we take in from our mother, even though small, go further in their effect upon us, than what we learn afterwards. This saying has reference to piety. But about other things it is true too and as a broad general truth it may be translated as "Even a little of native talent goes further than a great deal of acquired talent." *Natural parts*—Natural or native talent or intellectual capacity.

Page 188. *Notwithstanding the latter...itself*—Morality is of more value than faith, if it comes to the question of choosing one of the two. But morality with faith is of infinitely greater value than either of them, apart from the other. *Wit and judgment*—Wit means wisdom. *Perpicuity*—Clearness of style. *Dashing*—Tinging or colouring. *Octavo*—Literally means a book composed of papers cut into an eighth of their proper size. *English octavo heavier*—An English book of a much smaller size contains much more sense than a French book of very much greater size. *Inquire into the event*—Inquire what the result was. *Two penny pieces*—the price of the Spectator of 21st August, 1712. *The first trial*—Wisdom against Reches when the latter "flew up and kick'd the beam." See page 186. The author means to say that the Spectator containing much wisdom proved very much heavier than the twopenny piece. *Upon...weights*—no doubt that which represented the Tory principles. *This*—the Spectator as a newspaper.

Page 189. *Tekel*—As translated by Daniel, means, "Thou art weighed in the balance and art found wanting." See above, note on page 185. The Torys have been weighed in the balance and found wanting—is what the author means to say. Addison was always a constant supporter of the Whigs. *Esteem*—Estimation of them. *Real and intrinsic value*—and not any conventional values that may be set on them.

Analysis :—The author had been comparing a passage of Homer's with one of Virgil's, representing Jupiter weighing in a balance the former the fates of Hector and Achilles and the latter, the fates of Turnus and Æneas. This led him to think also of passages in the Scripture where men and their actions, mountains, clouds, winds etc, are said to be weighed and balanced. He was reminded also of the concluding portion of the IV book of Paradise Lost, where a balance comes into play and parts the Archangel and Satan about to engage in a fight.

These thoughts working in his brain, leads him to a dream at night, when he fancies he sees a pair of golden scales hung by a golden chain over his table and a great number of weights, inscribed, wisdom, riches, learning, contentment &c. These scales have the peculiar property of showing the intrinsic weights of things. With these the author weighs wisdom against riches and Eternity against all other things and finds the first overbalances the second by far. For pomps, titles, honour &c., the exact counterpoise is found a tiny glittering weight "*vanity*." Many weights of the same form and apparent heaviness show an immense difference on being put on the scales, e. g., Religion and Hypocrisy, Pedantry and Learning, Wit and Vivacity, Superstition and Devotion, Gravity and Wisdom and many others. The real and intrinsic values of all the articles were found.

There were some weighings of a ludicrous nature also. A French folio weighed less than an English Octavo, a Greek or a Latin book outweighed a whole library of modern authors. The Spectator weighed immensely heavier than a twopenny piece. Men were weighed against ladies. Whigs were weighed against Tories and only the word *Tekel* appeared upon one of the weights.

On his awakening the scales vanished and the author was left with the lesson that things were not to be judged by their outward appearances.

HILPA AND SHALUM.

Page 190. This is a most whimsical paper on antediluvian men and manners of the latter of which only the avariciousness has come down to us and is intelligible to us. It approaches Gulliver's travels. The time spoken of is the time before the great deluge. *Cain*—The first murderer. See the book of Genesis. *Girl of three score years and ten*—It must be remembered that people lived a thousand years then. Comparing the proportions, Hilpa must have been very young, about as young as a girl of seven in the present day, taking hundred years to be the period of a man's life. *Received the addresses*—Was courted or wooed for marriage. *Contemptuous*—Disdainful. *Antediluvian*—Belonging to the time before the deluge. *Minds...set upon riches*—They only desired to gain money. *Quick a despatch*—Notice the contrast between the term "despatch" qualified by "quick" too and the period of time mentioned. Thirty years were considered a very short time for courtship.

Page 191. *Having pretended to*—Having had pretensions to is what we would say. It means having had the audacity to aspire to. *Bitterness*—Extreme pain bringing on hate. *Would never venture*—Never liked to venture out. Would has always an element of liking in it. *Untimely end*—Premature death,—by comparison with the usual 900 years of a man's life. *What is very remarkable*—Said in mock seriousness. There was nothing remarkable. Rivers always do issue out of mountains and as Harpath was the owner of all the mountains, there was nothing remarkable about this river's issuing out of one of his mountains. *Multitudes of people*—Considering the scanty population of the earth, the multitudes would not be very great. *But fifty children*—Only fifty children ! *Snatched*—Notice all the phrases conveying the sense of his untimely death. *Hollow of trees*—i. e. to make pipes for conducting water. *Court*—Addresses ; wooing. *Renewed his court*—Again sought her hand in marriage. *Within ten years*—Considering hundred years to be a man's life now, we see an equal proportion has been kept about the time of mourning. Now a days, one year is the longest mourning observed except in exceptional cases. *Objection*—That his possessions amounted to nothing better than a few barren hills. *Adapt*—Suit.

Page 192. *First man*—Adam. *Lawns*—Stretches of grassy land ; green fields. *Gloomy scenes*—Shady scenes ; shady groves protected by trees.

Page 193. *Weary of the light*—Always a trait of men oppressed with melancholy. *Of my own rising*—Grown by myself. *Beauty the admiration of centuries*—We would say a few years. But with these people beauty wore well and lasted centuries. *So good*—According to antediluvian reckoning. *Less than a twelve month*—About the same as "less than a month" with us. *Enamoured*—In love with. Secretly enamoured means enamoured in your heart as apart from the love you profess. It is always followed by *of*. *Affected*—Influenced : now requires "by" not "with." We may also take this to be the old use of the word meaning enamoured of or having an affection for. Notice the mercenariness of women even in antediluvian ages.

Page 194. *Loring*—The name given to the sound made by cattle. *What though I am &c.*—Notice the usual way of speaking practised by people who do not like to come to the point at once. *What though &c.*, means, I am pleased with the waving of the forest &c. *Disquiet me not*—Again saying indirectly that she was not quite indifferent. *Win me not*—She can be won then by

enticing words. *Tempt not Hilpa*—She admits being tempted to marry him. All through this passage, the feminine way of giving full encouragement, without making a positive declaration, is admirably brought out. *Potherbs*—Vegetables which can be cooked. Shalum as a practical cultivator, had discovered the uses of many vegetables of which Hilpa was ignorant. *Treat*—Entertainment. *Tun*—Liquid measure. *Treated her*—Entertained her.

Page 195. *Opening his mind*—Declaring his passion. *Overtures*—Addresses; proposals of marriages. *Timbrel*—A kind of tamborine. *Splendid visit*—Visit attended with pomps and displays of splendour. *For three lives*—About 2500 to 2700 years. See Genesis v. *Revolution of Saturn*—The period of revolution of Saturn is a little over 29 years. *Wishing eye*—A wistful look. A look or glance, conveying some wish or desire. *Wavering*—Hesitating. *Waver* is the frequentative of wave. *Her interest*—Her advantage from a pecuniary point of view.

Page 196. *Interent pleaded powerfully*—Because the latter was a very rich man and the owner of a city. *Determined her choice*—Fixed her choice. See page 22, l. 5. *Already destroyed*—See page 195, l. 14. The timber had been consumed in house-building. Lines 11-12 shows the use of goods instead of money. Transaction by barter were then current. *Pastures*—Grazing ground for cattle. *Therefore so charming*—Notice the *therefore*. The daughters of Cohu set their minds on riches. See page 190 ls. 16-18. *A cubit*—Was approximately half a yard. *Myrrh*—Sweet odoriferous unguents. A tree of Arabia having a wood and bark which emit a strong odour. The gum of the bark is the object of commerce. *Spikendard*—An aromatic plant, one of the rare and costly of spices, grows on the East Indies. *Espousals*—Ceremony preliminary to marriage; betrothal.

THE VISION OF JUSTICE.

Page 197. *Lincoln's Inn*—It is on the western extremity of the city, north of Temple Bar. *Garden*—Ground attached to the Lincoln's Inn. In the days of the Stuarts this garden were the haunts of thieves and vagabonds. *Bencher*—See page 59. *Men in years*—Old man. *Advancement of fortune and fame*—Progress in acquiring either riches or a renown for anything. *Repining*—Regretting. *Night air came upon me*—Night fell. *Glories*—Glorious sights. This word is used to denote collectively 'all

glorious and splendid sights to describe which there are no words. Tennyson uses this word often.

Cf. "The glows and glories of a Tropical land."—Enoch Arden. *Freezing night*—Frosty nights. Frosty nights are always clear, the mist and fogs congealing and settling down. *Æther*—here, a clear transparent medium. *Constellation*—Group of stars like Aries, Taurus &c. *Glowing to the stars*—Made the stars shine particularly brightly. *Illustrious*—Brilliant; having lustre. *I could not behold...objects*—Cf. Similar thought in Mrs. Heman's beautiful lines

"Child of the earth, oh lift thy glance"

"To yon firmament's bright expanse"

"Seest thou not there the Almighty name"

"Inscribed in characters of flame?"

Philosophy suggests &c...philosophy—Philosophy is the love of knowledge and enquiry after it. Religion is a deep reverence for God with the ways of worshipping him. Philosophy or enquiry after knowledge makes us wonder at these beautiful creations and leads us to seek their Author and thus moves us to be religious. Religion or the system teaching us about God and the means of approaching Him points Him out to be the author of these and our reverence for God heightens the interest and pleasure with which we contemplate this handiwork.

Page 198. *Temper*—Tone of mind; mental attitude. *Serenity*—Peacefulness. *Proper*—(L. *proprius*, one's own) Natural. *Proper employments of a reasonable creature*—Every rational or reasonable creature is bound to enquire into the reasons of things and every enquiry after the causes of things leads to us to the first cause, to God. Thus it is proper employment for a man to contemplate His works and worship God. *Entertained*—Occupied my attention. *That seemed to rise out of my etc.*—That appeared to have had its origin in the thoughts that I had in the evening. *Azure*—Blue. *Dispersed*—Scattered over; spread over. *As if the sun should rise*—This construction is correct according to strict grammar. "—————Extraordinary light as if the sun &c." is an elliptical construction for "as extraordinary a light as that which would be if the sun should &c." At the present day however we would say "—————an extraordinary light as if the sun had risen at midnight." *Discovers itself*—Appears; shows itself. *The Balances*—Libra, an important constellation, which forms one of the sign of the zodiac, is next to the sign Virgo, into which the goddess of Justice, Astraea, was translated

when she could no longer stay on earth owing to the increasing wickedness of men. *Great glory*—A halo or disc of light. *Emblems*—Tokens or signs. *Aiuful*—Awe-inspiring. Awe is a mixture of fear and reverence. *Exquisitely beautiful...it*—Those who are morally strong enough to face justice, always look upon Justice as a beautiful thing. To most persons it is disagreeable. *Transported to rapture*—Delighted a man so much that he went into ecstasy. This is as the following one has the force of *leading towards*.

Page 199. *Mirror*—A looking glass. *Qualities*—The painters represent Truth with a mirror which represents or reflects things exactly as they are. *There streamed*—A pencil of light seemed to issue out of it. *Which distinguished...daylight*—The construction is not clear. "Which distinguished itself...more than a flash of light distinguishes itself as it shines &c." would be the correct construction. *Or the earth*—And the earth. *Pomp...more supportable*—The great brightness and splendour of her appearance dazzled people. In order to make them able to bear her sight, she had to dim her splendour to a certain extent. *Tempored the light*—Moderated the light. *World in an alarm*—In a state of activity and alertness. *Species*—of human beings. *Vested*—Settled as by legal right. *Instruments...tenure*—Deeds or documents legally drawn up to establish ownership of property. *Fear, hope, joy and sorrow*—Fears and sorrows of those who were in wrongful possession of other people's rights; and hopes and joys of those who had been wrongfully deprived of their rights. *Edict*—Proclamation of some supreme authority. *Conveyance*—Deed or document or instruments. *Conveyancing*—The legal act of transferring real property from one person to another.

Page 200. *Melting of seals*—Seals used to be in wafers. *Interlineations*—Lines put in afterwards, between two other lines. *Codicils*—Conditional clauses put in wills &c., on after thoughts. *Restitution*—Giving back to the rightful owner. *The flame chiefly broke out...codicils*—After a man has made his will, he is often led to introduce fresh wishes and conditional clauses, at the instigation of other persons who influence him, on account of selfish motives and to serve their own purposes. Thus it happens that only a portion of a will is a falsehood in as much as it does not convey the real wishes of the testator; so these portions are burnt. *Recesses*—Corners; crevices. Lit. receding spots i. e. those not coming to view soon. *Buried...by design*—Purposely to serve some selfish end. *Plums*—A person possessed of a large sum or for-

tune. Cf. "If any person in the city will lay me a hundred and fifty thousand pounds to twenty shillings...I will take the wager."—Tatler no. 124. In commercial slang it means £ 100,000 sterling, hence a large sum or fortune generally. Or very near it—or who possessed almost that sum of money. *A certain street*—London Street, the street of the London Bankers. *To see do*—i. e. almost all the merchants in that wealthy quarter became bankrupt. *Natural father*—A pun is intended on the word natural. Children born of illegitimate or illicit connection, are said to be the natural children of their fathers.

Page 201. *Natural instinct is a tautology*—Instinct means the natural powers that an animal is born with, which serves to guide them in their actions. *Vacant*—Childless; without children; without families. *Fathers of very large families...vacant*—A man reputed to be the father of many families was completely destitute of children. Those reputed his children were by some body else. *Presumptive heir*—The one who is presumed to be the heir. *Un done*—Ruined by the expenses of supporting a family. *Tout*—See page 80, l. 27. *Celibacy*—(L. *cælebs*, single, unmarried) Refraining from marriage; unmarried life. *Issue*—Offspring; children. *Those that lost...friends*—Those men who found out that those whom they considered their own children, were not so in reality, also found out that the men whom they had considered their best friends had betrayed their honour.

The above is a coarse hit at the manners of the time which were particularly loose. A little before Addison, the fact of having betrayed a man's honour was considered an act of merit among the beaux and they talked over it and almost congratulated each other on it. However just the attack may be, it is made in a very coarse manner and would never be tolerated in a decent author now. *Merit*—Deserving. *The handsome, the strong and the wealthy*—These are always likely to be conceited and liable to hold a very high estimate of themselves. *As the Eagle &c.*—It is the peculiar trait of eagles to encourage its young ones to gaze upon the sun in order to strengthen their sight. *Flashed*—Flashed.

Page 202. *Men of business*—Busy men; men actively employed. *First column*—i. e., the men of virtue. *Secret veneration*—Reverence in the heart. *Sweetened with humanity*—Rendered pleasing by reason of the universal love they bear to all men. *Enriched with contemplation*—Ennobled by their meditations on God and devotion. *Secret habits*—Secret, i. e. inward. *Resolution*—to do good, whatever the cost may be. *Agreeable airs*—

Pleasant ways and manners generally. *Formed their minds... others*—Had gained wisdom by reading the works of other men. *Wit*—Cleverness. *Sense*—Good judgement. *Editor*—of books and newspapers. *Genius*—Natural inborn faculty. *Critics*—Impertinent critics he means, i. e. those beings whose sole business is to find out faults in a production. *Matther Arnold* defines a critic's function to be that of supplying the best ideas current on a subject. A critic is to supply the materials with which authors build. A critic of this description would be a true critic and would take his place high in the ranks of men of literature. The critics meant here are impertinent fault-finders, who judge of a piece by rules and compasses of fixed canons and use very freely conventional terms such as *Unities* &c., without understanding their meaning and without a particle of the true power of appreciation. *Commentators*—Annotators. *Grammarians*—Mere grammarians i. e. men full of the bare rules of grammar without any taste for the beauties of language. *Arrogance*—Insolence. *Liveries*—Badges, or servant's dresses bearing some token to distinguish in whose services they are. *Laquays*—Footmen; humble servitors.

Page 203. *Capacities*—Posts. *Civil capacities*—Duties and offices connected with a citizen's life. *The former marched... them*—The military always assume superiority to the civilians. The civilians murmur at it but the military always retain their superiority. *Last column*—Men in civil capacities. Addison himself became one of this order. *A draught*—A selection. *Eminent dignities*—Posts of great dignity or distinction. *Train*—Suit.

Page 204. *The clack of tongues*—The chatter. The Spectator whose business it is to point out the faults and foibles of people could not afford to omit this great feature in a faminine assembly. *Sensible*—(L. *sensus*, feeling) Able to perceive; aware. *Point of place*—The question of precedence or superiority in rank. *Reasonable*—Endowed with reason; hence human. *Tossing*—Throwing up the head proudly. *Some valued themselves... persons*—Some laid claim to distinction on account of their being the mothers of great men, others on account of their being the daughters of great men. Considerable persons are distinguished person—those entitled to consideration on account of their rank. *Ogling*—Giving sly glances. *There was not a single...unpractised*—Claim was led to precedence, on account of every imaginable kind of acquirement. One possessed one and another, another and thus the

whole range of accomplishments was finished. And each tried to show off her accomplishment. *Bridled up*—Composed themselves. The figure is from pulling up a horse suddenly by means of the bridle. The whole assembly was practising some extravagance or other and they composed themselves suddenly. *Graceful in their motion*—Comp. Bacon's Essay, "Of Beauty."

Page 205. *Wonderfully curious*—Only for the purpose of displaying their necks. *As helping*—As for the purpose of helping. *The whole woman*—The whole personality, not merely the bodily character. All her feelings also were represented. *The whole... represented*—The inner character and life were closely shown. *Conformable*—Correspondent with. The features were changed so as to correspond with the character. *Whole circle*—Not merely singing, dancing, playing on musical instruments or painting or such like things that go by the general name of accomplishments. The whole circle comprises the traits of true womanhood—all the charms, airs, graces, sentiments of man's noblest help meet and companion, all that go to form

"A perfect women; nobly planned
To warn, to comfort and command
And yet a spirit still and bright
With something of an angel light."

For a good account of a true woman see Wordsworth's piece among the "Poems of the imagination," beginning with "She was a phantom of delight." *Were*—i. e. became so after the change above referred to. *Started of their own form*—To see their deformity of which they had no idea before.

Page 208. *Agreeable in her anger*—Who was considered to look very fine, when she was angry. *Harpy*—See page 176, l. 30. *Fury*—One of the mythical women, who were supposed to torture men, in hell, for their sins. *Interest mistress*—The woman who pretends love to her lover, only on account of his money. *Subtle jilt*—The artful coquette. Subtle is from *sub-tilis*. Interwoven, would be the nearly literal meaning. People whose conduct proceed from a variety of involved motives, (or one motive, running across another and woven with it as it were) are said to be subtle. Jilts are women who are in the habit of throwing over men, suddenly, after encouraging their addresses and pretending to love them. A flirt. *Sphinx*—A monster which had the head and breast of a woman, the body of a dog, the tail of a serpent, the wings of a bird, the paws of a lion and a human voice. It infested the neighbourhood of Thebes and placed the inhabitants under

continual alarms by proposing enigmas, or riddles and devouring the inhabitants if unable to explain them. It was said that the Sphinx would destroy herself if one of her riddles was correctly explained. Oedipus explained one and she dashed herself to pieces against a rock.

Some mythologists explain the tradition of the Sphinx by the supposition that one of the daughters of Cadmus infested the country of Thebes, by her continual depredations. The lion's paw expressed her cruelty, the body of dog her lasciviousness, her enigmas, the snares she laid for strangers and travellers and her wings the despatch she used in her expedition. A jilt would resemble a Sphinx, if we remember the second or allegorical explanation of the Sphinx.

Vestal—Virgins consecrated to the service of the Gods. See page 94, l. 30. *Sirens*—Fabulous creatures with the upper part of the body of a woman, who used to sing so sweetly that the mariners passing by would come and listen at their feet, till they expired of hunger. Ulysses was said to be the only man, who returned alive to tell of the Sirens, whom he had heard sing. *Packered up*—Contracted into folds and furrows. *Florid bloom*—(L. *floridus*, abounding with flowers, hence rosy) Flowery bloom; rosy colour.

Page 207. *Discoursing her etc.*—Proposing to marry her. *These two last bodies*—The wives and widows tried to pass themselves off as maids. An anxiety to be accounted young is a great peculiarity of the sex. *Not lessened...mainbody*—It means there are very few women, who can be esteemed really excellent. *Are slipped*—have slipped. *Wholesome*—Healthy; of a kind calculated to have beneficial effects. *Dwelt upon me*—Were remembered by me. *Censoriousness*—(L. *censere*—to give an opinion) Habitual fault finding. The Roman *censors* were judges at the public morals. *Detraction*—Maligning or dispraising. *End*—The aim or purpose. *End of all punishments*—Objects with the view of gaining which, all punishments, ought to be administered.

Page 208. *Considerably abated*—Because a very large proportion of women, indulge in the habit of backbiting and speaking in detraction of their neighbours. *Prude*—(Fr. *preux, preude*, excellent) A woman of affected modesty. *Loose*—opposed to *strict*, with reference to morals. *The loose...sex*—Woman of immoral character. *The muse*—The dumb women. *Venerable*—Worthy of veneration or respect. *Hazard*—Danger or chance. *Such a pack of—*—She was going to say something in deprecation of these

women, when the sentence against the censorious overtook her and she was struck dumb.

Page 209. *Internal faculties*—Mental powers. *Pre-eminence*—Superiority. *Absolute*—Self-contained, i. e. not dependent on another. *Absolute she seems*—So perfect—so absolutely or fully and completely perfect, she appears. *Wills*—from the verb “to will” —to determine. *Her own*—Her own sphere. *Discountenanced*—Becomes abashed. Comp. Milton’s *Paradise Lost*, Bk. v. ls. 297-9. *Occasionally*—To suit the occasion—or to meet the requirements found afterwards. Nobility appears most beautiful in woman.

Summary :—The author was taking a solitary walk in the garden of Lincoln’s Inn, a privilege permitted to him by friends among the benchers. He was meditating on the inequality with which good fortune meets men—desert never getting its dues. Night fell and the glorious sky studded with stars, which appeared particularly bright in the frosty night, led his thoughts to a higher direction. Philosophy suggested motives to religion and religion heightened the pleasures of philosophy. The beautiful sky seemed to have left some impression in his brain, for when he fell asleep, he dreamt a dream or saw a vision.

It appeared that out of the constellation, called the Balance came out a great body of shining light, which seemed to approach the earth and showed as it came nearer, the form of a beautiful, majestic and awful woman, who by the emblems about her, seemed to be the goddess of Justice. In her hand she bore the mirror of truth.

The earth was put into a commotion and all the men gathered in an immense plain, to be judged by the goddess, who proclaimed that she had come down to restore and appropriate to every one living, his due. The fears, hopes, joys and sorrows of the multitude knew no bounds. The first edict was proclaimed to the effect that all rights, titles and claims to riches and estates or parts of them be vested in their rightful owners. All men held up their parchments, paper, wax and every other thing which formed deeds, documents, instruments or conveyances. The magic rays from the mirror truth was made to flash on them and all forgeries, or falsehood were destroyed. The spoils of extortion, robbery, rapine &c., were heaped up in a place called the mountain of restitution, where all injured persons were invited to partake of it. Plums were left with but moderate fortunes and a whole street of credit proved bankrupt.

The next command was for the whole body of mankind to separate themselves into their proper families. Innumerable na-

tural children were discovered and most incredible and unthought of persons, proved the fathers of many distinguished people.

The third order proclaimed that all posts of dignity, honour and profit, were to be distributed amongst people according to merit. Men of wisdom and virtue, men of knowledge and men of business were disposed carefully into groups and the highest posts were filled with persons who possessed the qualifications of all the three ranks the next lower, with persons who possessed the qualifications of two ranks and next posts with persons of one of the ranks. A number of vacancies that still remained, were filled with men chosen out of most seemingly deserving persons, recommended by those who were in office and who understood them. Many new faces appeared among the new men settled to office.

The male world was dismissed and the female world called up. There was a great chatter of tongues and infinite dispute ensued about precedence, each laying claim to it, by reason, birth, beauty, accomplishments &c. The whole range of accomplishment was exhausted and the fair ones showed them off on the spot. The precedence was at last decreed to be according to beauty which made the women bridle up at once. They were further pleased that their own estimate of their beauty was to be taken—as seen in the mirror of truth. The mirror showed the whole of the woman and represented her exterior as conformable to her mental properties. Numbers were startled to see their reflections in the glass and their rage and disappointments knew no bounds. Beauties admired for their spirit, showed as harpies and jilts as sphinxes. Many simple retired modest persons saw a face shining with transcendent beauty. The women who were pleased with their own images were ordered to separate and place themselves at the head of the sex and the remainder was disposed into groups of wives, maids and widows. Of several wholesome edicts issued, two were against two extremes of the sex, those who were too censorious and those who were licentious. The censorious were condemned to be struck dumb and the licentious to have their shame exposed.

The vision did not do justice to the sex. The proper estimate of women would be that of Adonis' estimate of Eve given in *Paradise Lost*.

INSTITUTES ON THE COURT.

Page 213. *Last winter*—The Tatler's Court was supposed to hold its sittings during the winter of 1709-10, *Enormities*—

Absurdities. *The petticoat*—See page 60. *Cognizable*—Likely to be taken notice of. This court was instituted for the purpose of correcting abuses in the matters of dress and manners, which are neither taken notice of nor punished in other courts. *The vintner's case*—The trial of the Winebrewers given before. See p. 65. *Perspective*—Eye glasses. *The cane and perspective*—See Introduction to the "Tatler's Court." *Equity*—Evenness of Justice; Justice according to the laws of nature. *Acted according to understanding*—Acted up to my lights; Acted, in the best manner that appeared to me. *Lillie*—A perfumer of the Strand. He was one of the agents for the sale of the *Spectator* and *Tatler*. *Lillie's reports*—Lillie has been introduced already as the clerk of the court of Judicature. *Court of honour*—Court to decide all points or questions of honour. *Marshals*—In French *Marechal*—a very high military rank, corresponding to that of a general. *Marechals* carried batons. *Honourable board...driven out*—This is a piece of English exaltation over their natural enemy the French. *Necessary qualification*—Whether to be one of the board, it is necessary to have been first defeated or not. This is a sarcasm too mean for the author to indulge in.

Page 214. *Men of honour*—Men who profess to be very careful of their honour. *Women of virtue*—Women who profess to be highly virtuous. *Tangereen captain*—A captain who had distinguished himself at Tangiers. The captain's wooden leg shows that he was a man of valour and hence presumably a man of honour. It will be remembered that Addison's father had been chaplain to the garrison at Tangiers. *Periwig*—A small wig or artificial head of hair. *Second brother*—See page 8. and the notes thereon. *A man of quality*—A gentleman by birth. This man is poor, miserably and unfashionably dressed, but still a person of great merit. *Second brother to a man of quality*—For an account of the younger sons of aristocratic families see the account of Will Wimble and the notes on them. *Gentleman usher*—An usher is an official who introduces persons into a room. It is the part of menials in ordinary houses, only in royal palaces and such like places, gentlemen serve as ushers. He must know a great deal about points of honour. *Master of the ceremonies*—An official whose duty it is to settle precedences, introduce partners to one another &c. *As it is usual in courts*—There is a sting at the ornamental benchers of a court. *Censured*—Found fault with. *Best blood*—Most aristocratic blood. The lady is descended from a most aristocratic family. *A Welsh woman...spirit*—The Welsh are always

famous for their fastidiousness especially on the point of the respect due to them, on account of their birth. *Prude*—The author himself explains it as a polite name for a female hypocrite, who have a short way to become virtuous by pointing out the vices of others. *Rake*—A dissolute young man thoroughly hardened in vice. *Correspondencies*—Correspondence; connection. *Veterans of Chelsea College*—Sailors who have distinguished themselves. Chelsea College or Hospital for invalid sailors, had been founded by Sir Stephen Fox, in 1682. *Grand jury*—See page 21, l. 9. *Men of honour*—See the author's essay on "The chief point of honour—Duelling." *Spectator* No. 99. *Crimp and basset*—Are obsolete games with cards. See page 83 and pages, 305-7. *As for woman of virtue &c*—Notice the sarcasm.

Page 215. *Monday*—These papers appeared on successive Tuesdays. *This day seven night*—When this day will be seven-nights old. *This day week*; on the eighth day from this. *Instant*—Current month. *Affronts*—Insults; offences. *Short bows*—Bows, not low enough. *Cold*—Not cordial. *Supercilious*—Haughty. *Forced familiarity*—Assumed cordiality. *Distant behaviour*—Cold behaviour, intended to keep one at a distance from cordiality or familiarity. *Unkind repartee*—Cruel retort; cutting remark. A repartee is a sharp answer. *Ambiguous expression*—A double entendre as it is called, i. e. an expression conveying two meanings, one of which is innocent, and the other the one really intended is offensive. *Justle*—Collision. *Accidental justle*—Accidental running or brushing against. Notice the sarcasm at people who are too ready to take offence and call themselves men of honour and as such want to avenge each fancied injury. *Right to the wall*—A stupid point of honour. "To give the wall" is to show respect to a lady or a superior by allowing them to go to the nearest part of the wall or houses, as being the clearest part of the road. The street of those days had no side pavements, and were very roughly paved, with gutters in the middle. From these gutters the jumbling coaches profusely scattered the mud on the passers by who happened to be crossing at that time. *Tricked out of the upper end*—The upper end of table is accounted the place of honour, so a person would naturally feel aggrieved, if he has been deprived of it, artfully. *In their own wrong*—This phrase is made from the analogy to the phrase "in their own right." They would be on the front seat in their own right, but as they were allowed to place themselves on the back seat, it was "in their own wrong." *Back seat of a coach*—is the seat, a

person seated on which has his back towards the horses. The back seat is *not* the seat towards the back of the carriage. A person seated on the front seat would have his face towards the horses and would look towards the direction in which the carriage is going. *Expedition*—Quickness ; despatch. *Disquisition*—Discussion ; investigation ; dissertation on. *Insulting his hearer*—If the man brandished his cane too much in telling a story, it would appear as if he was going to thrash his listener. Notice the exquisite humour of these sarcasms at the petty causes of dispute among “men of honour.” *Amounts to the lie*—Amounts to giving a person the lie. One person is said to give the lie to a second, when the first tells the second that he lies. *The lie* is used, because of the phrase “giving the lie.” *What degree of contradiction ... lie*—When we contradict a person, we mean that his statement is not correct. If he persists in his statement and we contradict him, it may be implied that he is perhaps intentionally making a false statement which amounts to giving him the lie. Thus it requires to be settled, what degree of contradiction and how much of it, would fall short of giving one the lie. *Atonement*—Amends. *Subtilties*—Intricate and involved questions. *Put up*—Endure. *Duties of my office*—Sounds like repetition, because “office” means duty, not post, from Lat. *Officium*=duty. *Of*=From ; given by. *Astrological scales*—Astrology deals with the influences of various stars and planets, according to their conjunction or opposition, upon men. These scales were constructed, under some influence of the stars, which should give it particular property.

Page 216. *Reparations*—The amends made for the injuries. The injuries are weighed against, or compared in value with the attempts made at amends. *Others made of gold*—Reparations are golden or in other words to try and conciliate a person whom we have offended wittingly or unwittingly is noble. *Scruple*—a small weight—a matter of small importance. *The sun...in Libra*—The Libra is the sign of the scales and typifies justice. These scales were made and adjusted under the light of the sun (the light of intelligence) combined with the influence of Libra (the light of justice). *Ostentation*—Display.

Summary :—A court of honour is instituted, just as the last year a court of judicature had been instituted to punish transgressions, not cognizable by common law.

There is no where, except in France a court like this. The judges of the court in France are all marshals of the realm. It is said that every one of them has been defeated by Marlborough,—

it is not known if that is a qualification necessary to their being elected judges.)

In the court of honour here instituted the president would be the Spectator himself and he would have for his assistants men of honour and women of virtue. Of these proposed assistants, one is a Tangereen captain with a wooden leg, a second son to a man of quality and a gentleman usher. Of the lady assistants one was an old maid of a good family, a Welsh woman, an old prude that has censured all marriages the last thirty years and has at last married a rake. Draughts will be made on the Horseguards and upon the Chelsea Hospital to furnish jurors when required.

Redresses are to be obtained in this court, for all offences, injuries and affronts, whether it be short bows, cold salutation, supercilious looks, unreturned smiles, distant behaviour or forced familiarity; a double entendre, accidental jostle or unkind repartee, likewise all grievances arising out of the non-recognition of one's precedence. There are many other questions considered, such as, how far a man may shake his cane, when telling a story, without insulting his listener; what degree of contradiction amounts to lie; whether a man of honour may take a ^{blow} box from his wife &c. The Judge is to be directed in his office, by a pair of astrological scales, constructed under the influence of the sun when he was in Libra. There are little weights made of a metal like iron, entitled injuries—the heaviest of them being but a scruple. There are also counterpoises called reparation, made of gold. Of the injury weights one decreases from another sometimes by so very little that the difference can be read with only powerful microscopes.

CHARGE TO THE JURY.

Page 217. *Dis Lunas &c.*—"On the 20th Day of November, at nine o'clock in the morning." *Oath*—Form of solemn declaration. *Sworn upon their honour*—Sworn by their honour i. e. Sworn in such a manner that they should forfeit their honour if they do not do what they have sworn to do. *The Censor*—The judge of manners, i. e., Mr. Bickerstaffe *alias* Addison. *The women's reputation*—They should forfeit their reputation if they did not act conscientiously in the matter of deciding points of honour.

Now notice, the men swear upon their honour—not really honour, i. e. nobility of sentiment, but the reputation for it, which is understood, when a man is spoken of as a man of honour. This meaning is brought out clearly when we compare this with what

follows. The women swear upon their reputation—not upon their virtues.

Impurellled—Put into the jury box. *Alexander Trunchoon*—Notice the name. Trunchoon means a sword. *Foreman of the jury*—The spokesman of the jury. *With the point...body*—This is always a point of etiquette. *Presented it*—This is a sign of promising allegiance, devotion and loyalty. A custom somewhat like it prevails here in India. The high native-commissioned officers, always present their swords to an officer. The blade is just touched by the officer and they generally shake hands after that. *Righthand man*—Leader. *Surveyed the breadth of the blade*—All the long sound of 'n' as well as the use of the big word "survey" convey the impression that Mr. Bickerstaffe was intently examining the blade and had not the faintest idea of what to do with it. *Saluted the bench*—Bowed to the judges. *Magnanimity*—In the literal meaning of great-spiritedness.

Page 218. *Forewoman*—Corresponding to the foreman, of a jury. *Platonists*—Follower of the philosopher Plato—A believer in love which is devoid of passion. *Recollection*—After collecting his thoughts. *To set a just value do*—To maintain their equality with man, and to let men know their proper place, to correct thoughts. *Charge*—to the jury. *Phædrus*—A writer of fables, mostly borrowed from Æsop. He was at first a Macedonian slave but being brought to Rome, he was freed by the Emperor Augustus. *Nisi utilis...gloria*—"Unless what we do is useful, the glory of it is vain." A thing done without having a use, is devoid of glory—is nearly the literal meaning. This applied to the President's own case would have the meaning which he ascribes to it. *Weal-public*—Public weal or welfare of the public; public good. *Wild pieces of justice*—Wild actions, done with the view of doing one's self justice. A furious caning administered by a man who holds himself aggrieved, is a piece of justice according to him and a wild piece of justice too. *If...it*—"The public good suffers from want of the court."

Page 219. *Random penalties*—Penalties given, not according to any fixed rule or method. *The lie*—From the phrase "giving the lie." The lie punished means, the man who gave the lie, punished. *Liar himself...executioner*—The man who has got the lie, takes it upon himself to punish his adversary. [In civil society, the first rule is that no man should be judge in his own case]. The liar not only acts as the judge but also carries out his own sentence. There is a pun on the word, executioner, (i) The

as - three

man who sees a sentence carried out ; (ii) The official who takes the life of a man forfeited by law such as the hangman or the headman. *Box on the ear...manslaughter*—A man punished more on account of having given another a blow on the ear than on account of having committed murder. Accounted for means, "taken to task for" or "held responsible for." A manslaughter is a term in law, given to the killing of a man but under such circumstances that the offence is not black enough to be called a murder. Roughly speaking the law recognises three shades in the crime of murder. Murder in law is the name used, when there is clear evidence of the accused's having had an intention of killing the person he has killed. Culpable homicide is used when the man had the intention only of hurting the accused but has killed him in consequence of the severity of his blows. Manslaughter occurs when a man has been killed, without there being on the part of the accused an intention of killing him. *Extra-judicial*—Proceedings outside of a court of judicature. *Capital*—Serious. *Capita*=head. An offence is said to be capital, when its punishment is capital i. e. leads to the forfeiture of the offender's head. *Pernicious*—Evil ; harmful. *Must put himself on the same footing*—The usual way of seeking reparation was by duels, when of course both the persons were equally exposed to danger the aggressor and the aggrieved. N. B. One of the aims of Tatler was to put down duelling. *The rather mention*—Mention the more readily. Rather is the comparative degree of the old adjective and adverb *rathe*, which means early, ready, readily. *Cuckoldom*—The state of having the chastity of one's wife violated. *Left breathless*—Literally i. e. dead. *His better half*—His wife. *Pish*—"Pish !" is the declaration of pettish impatience and contempt, *equivalent to 'hold your tongue'*

Page 220. *Redress*—Reparation. *Niceties*—Fine distinctions. *Punctilios*—Nice and over fastidious distinctions. See page, 162, l. 10. *But notwithstanding...redress*—In spite of the fact that no lawgivers in any country have made provisions for the redress of such trifling wrongs, these wrongs, trifling as they are, often give rise to crimes, which are important enough to be noticed by the law, but which are beyond remedy, at the time the law thinks fit to take notice of it. A concrete example would illustrate this. If a man give another the lie only indirectly by wittingly contradicting him too often and too pointedly and if the other person runs him through the chest, for his contradiction then murder occurs. The law makes no provision against contradic-

tion, or against duelling—but out of a contradiction arised a case of murder, important enough to be noticed by the law but beyond remedy—the dead man would not come back to life. *Little stings and thorns*—Small events but very painful. *Ingeniously*—(L. *ingenius*, inborn, frank) Without art, hence frankly; honestly. *Did you never...pew*—At church, were you never inattentive to the service because you were uneasy at not having secured a place of distinction. *Pain*—Distress; mental sufferings. *At pain even at a ball*—At a ball a woman is supposed to be supremely happy, but even this supreme felicity is marred if another is led out to dance before her. This is the force of the *even*. *Do you love...you*—Those friends who are above us are likely to cause us at times a pang of envy; therefore, there can not be such unmixed love for them, as that we entertain for our friends who are below us. *Any favourite...hand*—The right hand side is always given to the superior. No matter how great a favourite a person may be with you, do you ever yield her the place of honour in your walks? *Jealous of honour*—Very scrupulous about maintaining it.

Page 221. *Concerned*—Anxious. Read their descriptions to see, which way they were anxious about the reputation of others. *Impartiality*—this was shown by condemning all alike. *Litigious part*—The disputations on points of law. *Benchers*=Retired lawyers. *Also and likewise*—What is to be said, is to be said at once, and in one sentence; it being not permitted to multiply explanations by sentences beginning with “also—” or with “likewise—” *Synonymous terms*—Words having the same meaning. *Incessantly order him*—Instantly order him. Incessant means, without a cease or pause. The author means he will order him to be stripped of his gown without allowing any pause between the benchers use of the word “or” and the issue of the order. Incessant however means continuous, which of course would not give any meaning in the present instance. *The bar*—The inclosure for lawyers in courts of justice.

Summary.—The court having sat, the assistants were sworn in the men swearing by their honour and the women by their reputation. Twelve gentleman of the horseguards were impanelled as juror, having for their foreman Mr. Alexander Truncheon, who in token of loyalty and devotion presented his sword to Mr. Bickarstafie, who not knowing what to do with it, returned it gracefully to Mr. Truncheon, whereupon the whole body of jurors drew their swords and saluted the bench.)

Bickerstaffe then benignantly turned to the right to receive compliments from the men and to the left to receive a low curtsey from the female jury.

After a profound silence, (during which Mr. Bickerstaffe adjusted his hat upon his head, in a manner becoming his gravity,) he gave the following charge to the jury. (The nature of his office requiring that he should open the session with a speech, he intended speaking) under two heads. First, he would set forth the necessity and usefulness of the court and secondly he would give a word of advice to each member of it.

Firstly then, there pertains no glory to a thing which is no benefit to the community. The court would have no glory, if it were not of any use. But its uses were manifold. There were many pieces of wild justice and random penalties, there were crimes undetermined and reparations disproportioned. The lie has been punished by death and an unmannerly jest has amounted to a capital offence.

Besides these there were many pernicious practices, for instance, the one of the aggressor and the aggrieved being reduced to equal chances of danger before one could find redress—as in a duel. Must this be allowed when we are injured or even when we are dishonoured?

In spite of the legislators taking no notice of trivial offences, these trivial offences sometimes give rise to serious crimes, which become cognizable by the law, only at a point, when no remedy is available. The ladies could testify that these trifling offences often were more troublesome than more substantial evils. We never love our friends so much as those that are below us.

For the second part of the discourse Mr. B. tells the Jury and the assistants that the men of them had been chosen because they were jealous of their honour and the ladies, because of their concern for other people's reputation, for which reason, great exactness and impartiality were expected in their verdicts and judgements.

The gentlemen of the council were then advised to speak always briefly and to the point, all repetition and multiplication of sentences, the use of the words "also" and "likewise" and of the particle "or" being sternly forbidden, on pain of instant forfeiture of gown.

TRIAL OF PUNNTILIOS.

Page 222. Mr. Thomas Gules—Notice the name. In heraldry it is the term used to designate the colour red on an escutcheon.

From Persian *Gul*, as adj.=red, as subs.=the rose or any rosy flower. The man in question has for his name a technical term of heraldry which tells us at once that he must be a great stickler over rights of birth. *That the said Peter Plumb...seconds*—The fact of having put on his hat, while yet his superior was bareheaded was the charge against Peter Plumb. *Criminal*—Notice the sarcasm in the use of this strong word. Usually a man charged with a crime is called the accused in a law court, till his guilt be proved. Here Peter Plumb is styled criminal at once. *Feloniously stole the wall of him*—Stealthily and criminally took his stand next to the wall, a position always due to the superior in rank. See page 215, l. 11. *Cadet*—A younger son, or younger brother. Fr. *Cadet*=a younger brother. From Lat. *Capitulum*=a little head, the eldest son being called *Caput*=the head. The name was originally applied to volunteers who served in the army without pay on the chance of securing a commission. It is now also used of the band of students of colleges and schools who are trained up in Military discipline. *Sullied himself with business*—It was always esteemed derogatory to a man of aristocratic birth to engage in any form of business. Sullied means stained, dirtied or spotted. See pages 8-11. *Beneath his quality*—Beneath his aristocratic birth. *The Twisting of a whip*—See Will Wimble; pages 8-11. *Interdict* &c.

Page 223. *Cast...reflections*—Cast aspersions; abused him. *Groat*—a four penny piece. *Reprimanded*—Rebuked; condemned. *He should...against*—He should be prosecuted. *Contumacy*—In law it means a wilful disrespect of and disobedience to the order of a court legally established and is punishable by fine, or imprisonment or both. In ordinary language, it means obstinacy, perverseness. The man was threatened that he would be prosecuted for contempt of court, if he did not change his language. *Through ignorance*—of etiquette. Notice how a councillor unblushingly makes such statements as are likely to prove his client's innocence, without any regard to what the facts of the case might have been. *To be coerced*—To put on the hat. *Deposed*—Gave evidence; declared. *Aggravate*—Lit. make heavier. Increase the culpability—For reason, see later on. *Inadvertently*—Through carelessness. *Extenuate*—Lighten. Lit. make thinner.

Page 324. *The sun shine through*—Make a hole through the man by passing a sword through. *Double title*—two-fold claim to "take the wall." *Whip*—to thrust; to plunge. *Lungs*—Chest. *The outrages of private justice*—Apparent contradiction in terms—out-

rages of justice. It means outrages or violences perpetrated while a man tried to avenge his own wrongs. *Malice prepense*—Premeditated malice. Any evil intention from the very beginning. *Se defendendo*—In self defence. It had been urged that he had taken the wall to shelter himself from the rain and that he had a bad cold, so it was in self preservation that he had done so. Any thing that a man does from bonafide motives of self preservation is allowable in law. *A trading nation*—The offender was a trader. *Nose ears*—A barbarous punishment for political offenders. *Mitigation*—Weakened form. *Slitting* = to cut lengthwise

Page 225. *Warehouse*—Storehouse of goods. *So the foot way etc...betters*—Notice the sarcasm. The punishment is that these vile traders should always travel about in carriages, and leave the foot way to their betters—because they can mostly afford to travel in carriages, while very often their betters (so called) can not. *Peddling jew*—A jew pedlar. A pedlar is a small tradesman travelling from place to place with a pack on his shoulders which contains all his ware. *R.*—The Welsh name is apparently too difficult to spell. *Indicted*—Prosecuted. *Breaking the peace*—and *two earthen mugs*—Creating a disturbance and breaking two pots. These two are coupled together in the same nature in order to convey more ridicule to the affair. *Antiquity of the families*—The oldness of their descent. *Shennalogy*—This is written for Genealogy to represent the Welshman's pronunciation. Similarly Shenkin and Shones for Jenkin and Jones. *Cadwallader*—A Welsh prince. He faught with early English. d. 703 A. D. *Issachar*—The son of Jacob, who lived B. C. cir. about 1747. See Genesis xxx. 17, 18. It would be very strange indeed if Cadwallader was not younger (in the sense of belonging to a later) than Issachar. *Younger*—of more recent birth. *Being a Jew*—The antipathy of Christians to Jews exists from a long date. *Præ-Adamite*—A person believing that there were inhabitants on the earth before Adam. This theory was circulated by a Frenchman named Praire in the 16th century, who pretended to have had a revelation to the effect. He wrote a treatise on it which was publicly burnt and he himself was thrown into prison at Brussels. *Admonition*—Warning to them, or a hint conveying his views to them.

Page 226. *Wear a sword*—Gentlemen always wore swords in the days of Addison. *Tossed in the same blanket*—Tossing in a blanket is a process which consists of putting a person upon a blanket the four corners of which four or more persons hold and

then throwing him high up. *Giving him the lie*—Calling him a liar. *Verdict special*—Special finding of the facts of the case. *Veracity*—Truthfulness. Questioning his veracity, means doubting his word. *Hemmed thrice*—Observe the exquisite humour of this mock gravity. *By construction*—By interpretation. A person must not suppose that the lie has been given to him, when the supposed offender's speeches do not show it directly and when only after interpreting the speaker's words in a particular manner, they may be taken as giving the lie. *Implication*—By a meaning implied; by the words spoken by the supposed offender. *Induction*—By inducing, other propositions from the statement actually made, and then interpreting them in such a manner that they seem to give one the lie. *Pernicious monosyllable*—The hurtful monosyllable "lie." *Thinned the guards*—Decreased the number of men in the guards by making them fight with and kill one another. *Great havoc in the army*—Made terrible execution in the army in the same way as among the guards. *Trained bands*—The militia or volunteers.

Page 227. *To "praise"*—Technical term for declaring (the word a nuisance). *Nuisance*—A hateful trouble. *Entire banishment*—The word was to be totally excluded. *Civil societies*—Civilised societies.

Summary:—Peter Plumb, Merchant of London is indicted for offending Honourable Thomas Gules, in the shape of putting on his hat two seconds before the honourable did so and having taken the wall of him. Mr. Gules, as becomes the scion of a noble family had never sullied himself by business and holds himself aggrieved by this treatment from a tradesman. In defence the prisoner reflects on the solvency of the honourable and urges his broken promises to pay money owed by him to the prisoner and many things more which the court sternly represses. The lawyer for the defence urges "that he put on his hat through ignorance and took the wall by accident." It was stated also that he had made motions with his hat to intimate that Mr. Gules would put on his too, but as his signs were not noticed he was forced to put it on especially as he had caught a cold, to which witnesses gave evidence. The fact of having taken the wall was ascribed to an inadvertent desire to shelter himself as a shower of rain had come on. The defence urged, aggravated the crime. No one but a superior has the right to make signs to the other party to put his hat on and the honour had double claim to the wall on account of the rain. The gentleman of the jury at once gave

out their verdict that Mr. Gules should run Plumb through with a sword. The censor objecting to this punishment as it entailed the outrages of private justice and insisting on punishment more commensurate with the crime, the jury mitigated their sentence to the nose of the prisoner being slit and both his ears cut off, in consideration of his having had no malice prepense and having taken the wall *se defendendo*. Even this sentence was altered by the censor to the forfeiture of the offending hat and to the citizen being condemned never to appear in the streets of London, he or his family, except in a coach, in order to leave the footpath to his better.

CASES OF FALSE DELICACY.

Page 228. *Makebate*—Notice the name. From her tendency of holding other people to ridicule, it would be found that she is named according to her disposition. *Parish*—A portion of a town, under the supervision of a pastor. *Surreptiously*—Stealthily and offensively. *Hassock*—A low stool, for people to kneel upon. *Curtsey*—A kind of bow, not so low. *Obliged to sit*—Because she was too delicate to kneel on the floor. *Posture that did ... quality*—Kneeling on the floor. The knees rest on the hassock when one kneels and a person can keep erect with comparative ease. Without hassocks there is likely to be a deviation from the perpendicular offensive to a lady of aristocratic pretensions. *Inadvertency*—Carelessness; accident:—(a very absurd plea.) The prisoner pleaded that she had been careless and had removed the hassock accidentally. *Chance medley*—(accidental confusion) The style is mock judicial. The jury were going to pronounce the case of a misunderstanding brought on by chance or accident. *Detraoed from a new petticoat*—Had tried to take away from the merits of a new petticoat. *Petticoat* is an undergarment it is also the name given sometimes to skirts. *Scowered*—A cloth is said to be scowered when it is washed and grease stains &c., are removed from it with the help of detergents. By stating that the petticoat was scowered, its merit of newness was detracted from and Mrs. Doaliti's delicate sensibility was hurt.

Page 229. *Sabbath breaker*—One who does not remember Sabbath (Sunday) to keep it holy. *Disparaging*—Speaking against. *Whereas it was &c...half done*—This is a hit against the dices who spend an unreasonably long time over personal adorn-

ment, neglecting for its sake even sacred duties. *Obscenely*—In unseemly language. *Church was half done*—Service was half over. *Penelope Touchwood*—Notice the name. Penelope was the wife of Ulysses, famous for her virtue and constancy. *Talked bawdy*—Talked in obscene language. *Space of three miles and a half*—For the period of time required to travel over three miles and a half. *Obscenely*—Indecently. *Mentioned the word linen*—All under-garments being made of linen, "linen" is the general name given to under-garments and it is not considered polite to mention undergarments in company, much more in the company of ladies. *The old fox*—The sign of an inn. *Smock*—An undergarment; a woman's shirt.

Page 230. *Wedding shifts*—The linen required by married couples. *Shifts*—Shirts. *In such a taking*—In such a flurry and confusion. *Meant no hurt*—Meant no harm would be the usual phrase. *Sully*—Stain; tarnish; defile. *Concatenation*—(L. *catena*, a chain) Succession as of the links of a chain; association, i. e. a joining together of a series of ideas. The word linen, by association might call up many fancies quite unbecoming for an aristocratic lady to have. *The prosecutor's ears to blame*—For having listened. *Gagged*—Mouth stopped by the insertion of something to fill up the cavity of the mouth. *Edward Callicoat*—This name too, like that of Cambric, would be found to be appropriate for the man, when we remember that Calico is the name of a kind of cloth. *Abst*—Connive at, or be an accomplice in.

Page 231. *Solo relict*—The only remaining sign to indicate that he had existed. The name relict is given to widows. See page 127, l. 20. *Blast her reputation*—Destroy her reputation completely. *In effect*—Virtually or practically. *Construction*—Interpretation. *In a lease*—By litting some property to him. *Favours which...received*—The man's saying that he had been obliged to her, so often, might give people the impression that he was on terms of familiarity with the widow and had been granted liberties with her person—which he had never certainly received. Only the widow's imagination puts such an interpretation on a simple thing and it is false delicacy on her part to resent it. *Befriended him in a lease*—Had stood his friend or done some service to him in helping him to secure a lease. *Weak in his understanding*—Idiotic in plain language. *Ignoramus*—An ignorant man. *She was never...uttered*—Proved an alibi as it is said technically in law. *Groundless report*—Baseless or foundationless report. *And whether she saw...falschood*—Was there any colour in Lady

Would be's face that could bring people to believe the false report that she used paint. *Lilies or roses*—The bloom and the colour of these flowers. *Any bloom—any probability*—of your report being accepted. Had there been any colour, people might have believed your report. The lady had brought on the false suit, to make people take notice of her complexion—the wily censor saw it and did it only to annoy her. It was gall and wormwood to her to have her complexion, declared in full court, to be devoid of all bloom.

Page 232. Talked like a blind old fool—She was put thoroughly in temper and that is what the censor was wanting all along. *Entertained any opinion*—Entertained a high opinion. "I have no opinion or notion of such a thing" means "I have a bad opinion or notion of such a thing." *Mask*—A covering for the face. *Town...empty*—All the fashionable people, migrate into the country, periodically, when no one who is a "some body" is found in town and for the fashionable people the town is empty in spite of its containing a few millions of work-a-day people. *Ever-bloom*—Notice the name in order to understand the heinousness of the offence of Benjamin Buzzard Esq. *Buzzard*—A block head; a silly person. *Looked very well...years*—It means that she was old but she looked very well for her age. To be called old is always offensive to the fair sex. *Persisting*—Insisting on declaring. *Non compos mentis*—Mad; not sound of mind:—a law term.

Summary :—Elizabeth Makebate was indicted for having surreptitiously removed Lady Gravenir's hassock at church, so that Lady Gravenir had either to sit during prayers, or to kneel on the floor, in a position unbecoming a lady of quality. The accused pleaded carelessness, when she was about to be discharged, but evidence was brought forth to show that she was an old offender. The week before she had detracted from the newness of Mrs. Doelittle's gown and she was a notorious Sabbath breaker, though a regular churchgoer. She was sentenced to ask pardon on her bare knees, before the whole court.

Immediately after this sentence had been carried out, the first lady on the bench on Mr. B's right hand side moved that it might be lawful hence forth, for ladies to send their footmen beforehand to engage places for them at church, as the ladies themselves, could not appear before half the service is over on account of the long time they take to dress. It was recorded and put by for future consideration.

Charles Cambrick a linen draper, was accused by Lady Pené

lope Touchwood, of having used immodest language in her presence, while travelling together in a stage coach. The accused had used the words linen, smock and wedding ^{which} at which the lady's modesty had been shocked, her maid deposing to the effect of her having been in great confusion, when the man used the terms. The prisoner in defence urged that he had talked in his own trade and meant no offence. The Jury found him guilty, the forewoman representing that words like linen being calculated to call up ideas by association, unseemly to an aristocratic lady, he was sentenced to lose his tongue. The censor remarking that Lady Touchwood's ears being as much to blame as the man's tongue, they should stand before the court for an hour, the man gagged and the woman with her hands stopping her ears.

Edward Callicoat was indicted as an accomplice of Cambrick, but on his urging that he was the foreman of Cambrick's shop and bound in duty, to acquiesce in all that he said, he was acquitted.

Josias Shallow was indicted by Dame Winifred, sole relict of Richard Dainty Esq. for having used too often in company the words to the effect that he had been exceedingly obliged to the widow. Dame Winifred urged that this might lead people to suppose that he had been allowed favours—which he had not been allowed. The prisoner said that he said so, only because the widow had befriended him in a lease and was kind to his younger sister. The jury finding him a little weak in the understanding brought in the verdict *ignoramus*.

Ursula Goodenough was charged by Lady Wou'dbe with having accused her of painting her face. This was a false case brought on by Lady Wou'dbe in order to make people notice her really beautiful complexion. This, the censor finding out, disparaged her complexion so much that she in her rage called him a blind old fool. She was sentenced to wear her mask for five months till the town should be empty.

The last accused is Benjamin Buzzard, who thought that he was paying a compliment to Lady Everbloom, by telling her that she looked very well for her years. On his insisting before the court that it was a compliment, he was declared *non compos mentis* by the jury.

TRIAL OF LADIES' QUARREL.

Page 233. *Gent*—An abbreviation used for gentleman. In the present day however there is a great deal of difference be-

NOTES ON

tween a gent and a gentleman—gent being the name given to lower class people aping the manners of gentlemen. A gent for instance wears false stones, smokes cheap cigars made in imitation of good ones, affects great care in dress &c., &c. *A round table*—a table at which all sit as equals. *Rude affront*—A very great insult, proceeding from bad manners. *Take their place according to age*—A lady's age should never be mentioned even, it being a point on which they are very sensitive. *Pressed for an upper end*—The question of precedence being one of supreme importance with the ladies. *Crowded...opposite*—Because honour was to given to people, according to age, each tried to show herself undeserving of honour on account of youth, by pressing towards the bottom of the table—the head being the place of honour. *Mr. Treataill*—because of his habit of liberal entertainment. *Mrs. Frontly*—Notice the name. Frontly because impudent people are said to have a bold face or front. *Shapely*—for lady's anxiety about her shape. *Flambeau*—A torch. *Leer*—A sly look. *Decided by the parish register*—The parish register keeps the dates of the birth of persons born within the parish. The dispute continued, till the register decided who was young and really entitled to the chair. *Of...acquaintance*—Known to his sister. *Reserve to their right*—They reserved their rights i. e. they did not now, once for all admit that they were seated according to their age and they kept their claim to a younger age, even if they could not see the claim recognised in the present instance.

Page 234. *Mothers of families...inferior*—There were many ladies, who were mothers of large families and yet younger than Mrs. (or as we would say now Miss) Pippe. Her confusion arose from the fact that she was a maid yet, while these were matrons. *Raise mirth*—Cause amusement. *Alacrity*—Quickness. *Discover Show*. *Levity*—Lightness; want of seriousness; want of a due appreciation of grave questions. *Decorum*—Propriety. *Many words...slippers*—Many words which cast an aspersion upon her reputation and upon the reputation of the heel of her silken slippers. *Aggravation of her guilt*—That which increased her guilt. To aggravate is literally to make heavy. *Forgery*—A false display or show; deception; not the signing to an important document, another person's name. *Steel bodice*—A bodice is a tight fitting sleeveless jacket worn as an under-garment. A steel bodice would be a bodice with plates of steel, in order to keep the body erect and graceful. A corset or stays with the whalebone replaced by steel. *A false rump*—A contrivance to make the hips

look fuller than they really are, in order to increase the gracefulness of the figure. *Statutable size*—Size permitted by the statute law. The phrases are all taken from law. *Sentence as usual*—Probably to forfeit it.

Page 235. *Lady Prudely*—Notice the name. *Gentleman-ushers*—Gentlemen who took upon themselves the duty of conducting ladies to their carriages. *Refused him her hand*—Refused him her arm or refused his arm would be the proper phrase. This has the chance of misleading people to suppose—"refused to marry him" is meant, till the remainder of the sentence is read. The reference is to the practice of offering one's arm to a lady, when out. *Had given out*—Had announced. *At a considerable charge*—At a great expence. He had spent much money in buying white gloves &c. *Plaintiff*—The party that brings on a suit. *Within a month of wedding*—That he would marry their client within a month of the time. *Cashiered*—Dismissed—generally used of officers and high officials. See page 88, l. 8. *Regular notice*—Formal notice such as by sending her card.

Page 236. *Was always abroad*—Was always out, or away from home. "Not at home" is a polite fiction practised by fashionable people when they mean to say that they would not see a visitor. Mrs. Flambeau means that she is "not at home" on Mondays, i. e. she does not see visitors that day. *To mind...family*—See page, 221, l. 2. *Visiting knock*—In many doors, there are different knockers for visitors, or for business people or those who would see the servants. This servant had not used the visitor's knocker—consequently Mrs. Flambeau can not be blamed for not noticing it as a visitor's enquiry. *Between the hours of five and eight*—The visiting time. *Mrs. Flambeau's day*—Fashionable people, with any pretension to aristocracy generally have a day set apart for receiving visits. 1709-10—According to Old Style the year began on March 25th. and according to New Style on January 1st. See any English History. Here the date is 1709 (Old Style), 1710 (New Style). *Essential points*—Notice the Sarcasm in the use of this word. Essence means the substance that principally constitutes the very being or existence of a thing. Certainly the very being, essence or substance of a visit, is not constituted by these. *Under covert*—Under an exemption from all liabilities. *Very intricate*—Very involved or complicated. *Winifred Leer*—Notice the name. Leer means an ogle or a stare out of the corners of the eyes. *She alleged &c*—Notice the exquisite drollery of the

claims put forward based upon oglings and sideglances. *Overture*—Advances. *Ocular engagement*—Engagement or promise to marry made not by words, but by motions of the eye.

Page 237. *Impudent seducers*—Seducers full of effrontery. *False ogler*—An ogler; whose ogles do not mean what they indicate. *Counterfeits*—False persons i. e. persons who are not what they seem to be. *Upon the statute*—Under the statute or under the law regulating the punishment of oglers. *Distracted for them*—Mad on account of love for them. *By staring them out of countenance*—One person is said to be stared out of countenance by a second, if under the persistent gaze of the second the eyes of the first drop. *That make women...countenance*—That make believe that they love them to distraction, simply by persistently gazing at them. *Squey looks*—Looks full of impertinent familiarity. *Distant familiarities*—Familiarities indulged in or liberties taken, from a distance, by means of ogling &c.

Summary :—Timothy Treatall is prosecuted, by several ladies of his sister's acquaintance, on account of a rude affront offered to them at an entertainment. It appears that on supper being served up, Timothy had declared that the ladies were to take their places according to their ages—it being the custom at his table to respect age. This had created great confusion, there being a general rush towards the bottom of the table and great contention for seats, low down, some disputes not being settled except by a reference to the parish register, which was at hand. The ladies, even when did sit down, did so with a reserve of their rights, which they were at liberty to assert on another occasion. Mrs. Frontley had the insolence to sit down at the lowest place and Mrs. Mary Pippe, an old maid, was unanimously voted to the head of the table, from where she had the confusion of seeing several mothers of families, her junior in age.

The criminal alleged in his defence that he wanted to raise mirth and avoid ceremony. The censor condemned his levity and sentenced him to stand another treat in which more decorum was to be observed.

Rebecca Shapely spinster was indicted by Sara Smack, for having cast reflections on her and the heel of her silken slippers by having alleged the heels to be two inches higher than they really were. Rebecca herself was further accused of wearing a steel bodice and a false rump. The slippers were ordered to be produced, and the heels were adjudged of the statutable size. Rebecca was next searched and acquitted of the bodice though

found guilty of the rump. The usual sentence was given in her case.

William Trippit Esq. of the Middle Temple brought an action against Lady Elizabeth Prudely for having refused him her arm; on his offering to lead her from the opera to her coach. William Trippit officiated every night behind the boxes as a volunteer gentleman-usher to the play and had been in considerable expence in white gloves, periwigs &c., in the hopes of making his fortune by it. The counsel for the defence replied that the lady had refused her arm, because the plaintiff had given out that he was within a month of marrying the defendant and that he might not construe her giving her arm as a sign that she would give him her hand in marriage. The censor ordered the plaintiff to be cashiered from his office of gentleman-usher as he had undertaken it from interested motives and ordered Lady Prudely either to marry him or to pay him half a crown as the price of the gloves i. e. he had bought for her service.

The Lady Townby brought an action of debt against Mrs. Flambeau, for not having called on her to wish her joy after her marriage with Sir Ralph, inspite of Lady Townby's having paid her a visit on first coming to town. In defence it was urged that the servant who had enquired whether Mrs. Flambeau was at home, had not given the visiting knock, that the visit was not between the hours of five and eight; that there were no candles lighted up; that it was not on Mrs. Flambeau's day, (the visit having been paid on a Monday the only day in the week she apart to look after her household duties); and in short there was not one of the essential points observed that constitute a visit. She further produced her porter's book to show that she was creditor to Lady Townby for one visit before she left town, the repayment of which however Lady Townby did not hold herself responsible as it was debt contracted before her marriage. Finding the case very complicated the censor reserved judgment and ordered all rules regulating visits to be produced.

Winifred Leer brought her action against Richard Sly for breach of promise of marriage, setting forth the various places and times he had ogled her and promised her marriage by a side glance, offering witnesses to prove her statement. Considering that the man had made no further overtures of marriage except by ocular engagement and at the same time considering the pernicious effect these impudent seducers may have in leading ladies' hearts astray, ordered the criminal to stand on the

stage in the Haymarket; between the acts of the next opera, to be exposed as a false ogler.

Upon the rising of the court, an offender was detected practising the very crime of false ogling upon a lady of the grand jury and ordered to be prosecuted under the statute of ogling. An edict was issued against these common cheats that make love to ladies by staring them out of countenance and often blast the reputation of a lady they never spoke to, by saucy looks and distant familiarities.

TRIAL OF FALSE AFFRONTS.

Page 238. *Methodically digested*—Arranged under their proper heads with precision. *Digested* means stated briefly while giving a full account. *Trained bands*—Companies of militia. *Assault and battery*—Technical name in law, for what is called in ordinary language an assault. In ordinary language offering bodily violence is termed assault while in law the facts of making any gestures, or any preparation intending or knowing it to be likely, that such gesture or preparation will cause any person present to apprehend that criminal force will be used against him, constitute assault. *Ruminated*—Thought over it. *For several days*—Time was required to ponder on the rules of honour. *Conferred on it*—Spoken of it. *Cudgelled*—Beaten with a cudgel or thick stick. *The tenderest part*—Because the king touches it when conferring a title. *Antipathy*—Repugnance.

Page 239. *Staff*—The stick. *Perusal*—Examination—though it means reading. *Retaliation*—(L. *re* and *talio*, the same kind) Revenge; properly doing to others as you have been done by. *Good office*—Kindness. *In kind*—In the same coin as we say. *Rubbed him...oaken towel*—Given him a beating with a oaken stick. *Pulled out his watch and looked thrice*—Pulling one's watch out and looking upon it too often, indicates that the man is very anxious about the time or in plain language he is getting impatient.

Page 240. *Detriment*—Loss. *Two percent*—£ 2 per share. *Notorious story teller*—This story teller is used for a person given to spinning out long stories. Story teller also means a liar. *Hindered...lawful business*—Obstructed him in the pursuit of his legitimate duties. *Detained...by the botton of his coat*—This is commonly called buttonholing a man. When one is anxious to detain a friend a few minutes, he generally seizes him by the button hole.

Contrivances—Little arts. This man must have been a great bore indeed. Notice the subjects he speaks on, his first wife's funeral, his second marriage and the doings of his eldest son—all personal matters, which no body can be expected to have much interest in. In all polite companies personal talk is rigidly excluded. *Reprimanded*—Rebuked. *Set a fine...impertinence*—Impose a fine upon him for every quarter of an hour that he takes of other people's time by engaging them in a conversation, quite beside all important matters of importance. Impertinence had better be taken here in its literal sense of irrelevance.

Page 241. Wrong cast in his eye—The prosecutor was squint eyed i. e. his eyeballs instead of both being well in the centre of the eye, when he looked straight ahead, were little too close to the nose. *Taken up*—Arrested. *To execute*—To fight. *Oliver Bluff*—Bluff means rough and free and frank or outspoken. *Sturdiness*—Boldness. *To the court*—To the judge who represents the court. *Benjamin Browbeat*—Browbeating means bullying or trying to frighten a person by threats. *Two quires of paper*—To protest the chest from a sword-thrust. Twenty four sheets make a quire.

Summory :—The court having sat, the ladies presented a table of the rules, regulating visit, which was laid by and the business of the court was proceeded with.

Henry Heedless Esq. was indicted by Major Panto for having switched off lightly a feather from the Major's shoulders with his cane. The Major on deliberation with brother officers of the city trained bands, had arrived at the conclusion that it amounted to cudgelling. The defendant urged nothing but a bonafide desire to do him a kindness. Some dust being perceived on the defendant's coat, the plaintiff was ordered to remove it lightly with the oaken stick used by Mr. Heedless, so that they might be even with one another.

Benjamin Busy of London city was accused by Jasper Tattle esq. of having pulled out his watch and looked at it thrice, while the latter was giving a lengthy account of his first wife's burial.

The prisoner in defence urged that he had done so because he wanted to purchase some stocks and the plaintiff had already detained him long enough for the stocks in question to rise two percent. Further, evidence was brought to show that the prosecutor was a notorious story teller and had hindered several men from their lawful business by telling long stories of purely personal matter o. g. his second marriage, his five year old child's

artfulness. The case was dismissed as frivolous, with order for the plaintiff to pay damages to the accused for having taken up his time. The prosecutor was reprimanded and warned that on his persisting in his present conduct, a fine would be levied on him for every quarter of an hour (that he wasted of other people's time) —the amount of the fine being regulated by the preciousness of the detained man's time.

Sir Paul Swash kt. was indicted by Peter Double Gent. for having slighted him by omitting to return his bow. The knight admitted having received no such bow and urged that the prosecutor himself was rather reprehensible for often looking the knight full in the face and not returning his bow. Several ladies stood brought on a similar charge against Mr. Double, when it transpired that the prosecutor had a cast in the eye and to prevent further confusions, the censor ordered that he should always call aloud the name of the person to whom he bowed.

Oliver Bluff and Benjamin Browbeat were indicted for going to fight a duel after the establishment of the court of honour. The criminals would say nothing but that they were going to execute a challenge made a week before the institution of the court. The censor, suspecting the courage of the combatants from their too sturdy demeanor, ordered them to be searched. A breast-plate was found on one and two quires of papers on the other, which being removed and appropriated to the use of the court, they were told to fight if they pleased. They left the court very quietly for their lodgings.

THE TORY FOX-HUNTER.

Page 245. *Foxhunter*—The author means mere fox-hunters. Fox-hunting is a favourite amusement of country gentlemen many of whom are proficient in it and ignorant of every thing else. When men like these only, speak against the king and condemn the government, neither the king nor the government needs lowered in any body's estimate. *Cities*—Where the advantages of commerce may be learnt. *Camps*—Where the art of war can be learnt. *Courts*—Where the art of government can be learnt. *Of greater ornament or use*—(They exist) more as ornament or useful beings. *Lived out of the way*—The art of government as it concerns human beings, requires a great deal of contact with men and study their characters; motives and impulses. These men living habitually in the country are ignorant of this knowledge of hu-

manity. *Rural statesmen*—Men dabbling in politics, who live in the country. Not that these are really statesmen. *I make up to him*—I rode up to him, so as to be alongside. "Make up to" has also the meaning of making advances, or overtures of friendship. The present tense used here is what is called the "historic present." *Conversation...weather*—The rule is to talk on perfectly impersonal subjects, when speaking with a stranger. A remark on the weather, is ofteneast used in opening a conversation.

Page 246. *The Revolution*—That of 1689 is meant. *Would not interrupt*—Did not like to interrupt. *Would always* has an element of like in it. *Old fanatical cur*—A follower of Cromwell's. The cavaliers who were very free in their language always applied terms of abuse like the above to the Roundheads. Fanaticism means an eager and overpowering zeal or enthusiasm about some doctrine. *The Rump*—The Rump Parliament was the name given to the Parliament convened by Cromwell, after it had been purged by Colonel Pride, i. e., that section of the Long Parliament which executed Charles I. Rump was also the name applied to roundheads, generally. *To my knowledge*—As far as my knowledge extended—as far as I knew. *A good churchman*—A follower of the high church doctrines. *The duties on French claret*—Import duty on wines from France. *Against taking off the duties*—If there were no duties imposed trade would be freer and there would be more of the claret imported. Since he objected to that he must be a Puritan. The Cavaliers were desolute in their lives and they professed libertinism quite as much as the Puritans professed purity. *Roundly*—In sweeping terms or in general terms. *Except the act*—Here spoke the true country gentleman. See notes in page 2. *To see him out*—To find out the length to which he would go. The author gave him the length of his Tatler. *Factionous*—Quarrelsome. Men inclined to form factions. *Sons of whores*—A phrase very much in use in those loose times. It is put in purposely to show the cavalier's desolute speech, otherwise it would be difficult to reconcile it with Addison's usual chasteness of expression. Such a phrase is of course not used in polite society now and would certainly not be tolerated in polite writing. *Panegyric*—Eulogy; praise.

Page 247. *Worried*—Annoyed. *Dyer's Letters*—Dyer was a Jacobite printer. He published a News Paper under the above title. For "misrepresenting the proceedings of the House," and "printing and spreading false news" he was twice put into trouble. *Dissenting teacher*—A teacher belonging to the class of dissenters,

or those who did not agree to the form of worship established in the church of England. *Could hardly...laughing*—He shook so much with laughter that he could hardly keep his seat on horse back. *Winding his horn*—Post boys used to blow a horn or bugle to warn people out of the way. They are still seen among young gentleman who affect a partiality for horses and are fond of driving about drags and four. *To ride the great horse*—Also spoken of as riding the high horse. It means affecting grand airs. *Forsook (forsaken) his principles*—Gave up his Tory prejudices.

Page 248. *Makes use...opinion*—Notice the irony. Ministers are certainly expected to have opinions of their own and it is by consulting them that a monarch can expect to act in a manner that will suit the people. This Tory declares that ministers differing from the sovereign should at once be removed. It is put into ridicule the Tory notion of "absolute obedience" and slavish submission. *To inn*—To lodge in an inn:—an unusual verb. *Girt*—girth; measurement round the middle. *At least...girth*—Three yards in circumference round the paunch. *Church of Englandman...road*—The best man of high church principles that could be met on the road. Perhaps a play is intended on the man on the road. Highway robbers are said to be men on the road. The meaning would be, then, the best church of England robber. Lytton calls highway robbers=moderate Tory's in Pelham. *Let...characters*—Informed of their character. *A dog, a whelp, a cur, &c.*—The usual disrespectful terms in which the cavaliers spoke of the round-heads. *Standing*—i.e., permanent. *Bumpers*—Full glasses of liquors. *The landlord...bumpers*—The landlord showed his zeal for the propriety of the church, by bring to it, with every guest that dropped in. As a result of his intemperate habits, he got bloated in size and his complexion turned to a permanent red. *He had...himself*—Note that. Men professing zeal for a religion and possessing none are sure to omit all observances that might require a little effort from them. *Told me in my ear*—Whispered to me. *Enlarged upon*—Spoke at length upon. *That headed the mob*—See page 246, ls. 23-5.

Page 249. *Presbyterian*—The men belonging to the church ruled by elders, presbyters or judges as opposed to that ruled by bishops. *Politics...not...religion...passion*—Notice the satire. *Decrepit*—Broken down. *That she was generally...Presbyterian*—Popular superstition called her a witch. This man's blind bigotry made him call her a presbyterian. The degree of ignorance in each is the same. *He took occasion...mutton*—There being a fat

shoulder of mutton, it gave him the opportunity. *To cry up*—To extol. *Live within ourselves*—Use the resources available in the country only, and did not trade with foreigners. See page 33, l. 10. *Expatriated*—Spoke at length. *A parcel of upstarts*—A set of men who have grown suddenly rich. *"Our wooden walls"*—The name given to the British navy. Though the men-of-war at present are all ironclads, the name survives. *Manned*—Provided with a crew to navigate her. *Fitted out*—With the necessary appliances of cordage &c. The cordage are foreign products themselves. *Vehemence*—Eager emphasis.

Page 250. *Put him upon it*—Set him at doing so, i. e., at proving that trade would be the ruin of the British nation. *Punch*—A strong drink composed of Brandy, water, sugar, lemon, nutmeg &c., mixed in judicious parts. *If I was an admirer of Punch*—Remember that Addison was addicted to drinking. *Sneaker*—A small vessel to drink ; a punch bowl. *All foreigners*—All brought from foreign lands. *Water...only native*—Water was the only product of England that could be used in making the punch. All the others had come from different countries. *Conciet*—Idea ; fancy ; a conception of the mind. *Brought him off*—Saved him from the confusion. *Discovered a great air*—Showed or manifested an air of great satisfaction. *Parts*—Intelligence ; abilities.

Summary :—For the honour of his Majesty and the safety of the government, it may be observed that detractors from both, belong to the class of mere Foxhunters. These have no part of their education in camps, cities or courts, live in villages away from men and retain incredible prejudices.

An instance of the ignorance and prejudice of these people, was furnished by a gentleman, whom the author overtook on his way as he was going on a journey.

Immediately after the conversation had opened with a remark on the weather, the gentleman remarked that there had been no fine weather since the revolution. Soon after the gentleman discovered himself a furious cavalier by calling a gentleman a fanatical cur for being "one of the Rump."

The gentleman had a dog with him, the most remarkable adventure of whose life was that he had worried a dissenting teacher a feat which endeared him to the master as well as to all the "honest gentlemen" all the country round.

The post boy happening to pass by, the gentleman, as he made way with two or three curses, gave out as his opinion that he never believed in anything that was printed.

They passed through a town, the author was let into the character of the inhabitants of the town—one was a dog, another a whelp and so on with most vile terms.

They arrived at an inn, the host of which the gentleman recommended to the author as the best "Church of England man on the road." This person was three yards in girth and had a flaming complexion in consequence of his zeal for the church manifested in drinking bumpers to its prosperity, with every guest that came in.

While supper was preparing the gentleman, showed by his conversation that he had learnt politics and no religion from the parson of his parish and that his idea of religion consisted only in hating Presbyterians. Indeed his ignorance went to such a length that an old woman who was reputed to be a witch, he was inclined to consider a presbyterian, which fact alone according to him, would account for all the malice that is ascribed to a witch.

He roundly condemned all trade and frankly declared himself against all treaties and alliances with foreign nations. He undertook to prove conclusively that trade has been the ruin of the British nation but went no further than uttering two or three curses upon the London merchants.

After supper a bowl of punch was called for. The fact of water being the only element in Punch, native to England, seemed to overthrow his assertion that all trade was bad. But the jolly host, turned his confusion off with a jest. They sat late over the punch and the gentleman perceiving by his almanack that the moon was up, left with a cordial shake of the hand and with an air of great satisfaction of having showed his parts and left the author a wiser man.

THE FOXHUNTER AT A MASQUERADE.

Page 257. *Rosamond's pond*—See page 125, l. 10. *Made the tour of*—Walked round. *Gathering the ducks*—The ducks attracted by the oats came and gathered round him. *Decoy pond*—A pond or enclosed water into which wild fowl are decoyed. The pond is entered by numerous channels covered over with light net or wire work. The wild fowl are enticed into these channels by tame ducks trained for the purpose or else by the food scattered on the surface of the water. *Subpanaed*—Summoned by a writ of the court. *Rebels*—Those who shared in the Jacobite rising of 1715-16. *Whom he knew*... *sportman*—Here is a trait of the fox-

hunter. He knows a man, because the man is a good sportsman.
A running footman—The duty of the running footman was to run or walk beside his master in the chair. A person dressed as a footman—not a real one. In masquerades people come in assumed characters, with dresses to suit the characters they assume and with masks on. After the dance—at supper time the masks are removed and then amusement results from the conversations that had passed between persons in their assumed characters. *Waterman*—A boatman. *Chair*—A sedan chair. For a picture of it see any good large dictionary.

Page 252. *Vehicle*—Conveyance. *Wondering at the extravagance*—Under the impression that their masters had supplied them with these clothes and furnished them with the money to pay for the chairs. *The term*—One of the four periods of the year when Law Courts are open for business. They are Hilary, Easter, Trinity and Michaelmas. *Confounded in himself*—Confused within himself. *Batts*—Masqueraders. *The disaffected*—Those opposed to the Government, chiefly Jacobites. *Recovered out of his error*—Recovered from his error. *A shepherdess*—A person dressed as a shepherdess.

Page 253. *Harlequins*—Comic actors; buffoons; jesters. *Scaramouches*—Jugglers and comic actors. *Punchinello*—Another kind of comic actor; the "punch" of a puppet show. *That of the vulgar*—See page 32, l. 29. *Chimeras*—These visions. The good country gentleman must have taken these as chimeras as they seemed to go beyond all comprehension and were so different from what he had seen before. *Somerast House*—A famous palace, built by Duke of Somerset, uncle of Edward VI. See also page 179, l. 17. *Mob*—A gathering. It is a contraction from *mobile vulgus*—The fickle multitude. *Nose and chin*—Artificial noses and chins of an exaggerated length to add comicality to the feature, were greatly affected by masqueraders. *Which flourished... fifteen*—(Her cheeks) which retained the fresh rosy colour of a young girl of fifteen. *He mistook it... mask*—Notice the satire. For an old woman to paint herself and try to make herself look young is nothing but putting a mask on. But the rosy cheek is by no means in keeping with the hollow (sunken) eyes and thus the mask is a whimsical one. *Smuck*—Smug; spruce. *Visard*—Mask. *Usual improvements... coquette*—The improvements that aged coquettes borrow usually (from rouge &c). *Quaker*—A nick name given to the society of friends formed by George Fox. They profess all the doctrines commonly called evangelical but dis-

own all forms in worship. In conversation they generally address each other as "thee" and "thou." They were styled "quakers" by Justice Bannet, in derision of George Fox, who had admonished the judge and those around him "to quake at the word of the Lord." *Filed off*—Departed in a line. *Catherine Street*—Near the Strand. *Convents in Drury Lane*—The word "convent" is used to ridicule the impression of the country gentlemen. They were no nuns and and they went to no convents. They were in all likelihood actresses who lived about the Drury Lane Theatre.

Page 254. *Precisionness*—Accuracy ; particularness. *Sectaries*—A sectary is one who belongs to a sect or religious denomination, especially one who separates from an established church or from the prevailing denomination of Christians ; a sectarian. Cf.—"The anabaptists and separatists and sectaries...whose tenets are full of schism and inconsistent with monarchy."—Bacon. *Holder-forth*—The speaker ; the preacher. Dissenters often used the phrase "holding-forth" for speaking. *They are of no religion*—Notice, the play upon the words. The porter meant to say that the gathering had nothing of a religious character in it. What he said however may mean also that these people were totally irreligious. *Smoke*—Suspect, or find out. *Began to smoke*—Began to understand. *Mummers*—Players in a mummery—a pantomime. Mummery-play is worthy of notice as it is phasis through which the modern drama passed, before it emerged in its present form. The earliest plays were *Mystery plays* in which some scenes and episodes from the Scripture, were represented—the object being to familiarise people with the Bible. The second stage was the *Mummery play*, into which were introduced profane subjects. The third stage in the development of the modern play was the mask or Masque in which supernatural agents were introduced and advantage taken of scenic effect. (Note the last masque was *Comus* written by Milton, which is remarkable as Milton was a puritan and the Masque was patronised by the dissolute cavaliers). The final stage is the Drama in its crude form, from which gradually has come the drama in its present form.

The masquerade that is spoken of here, is a thing altogether different from the Mask and must in no way be confused with it. Masquerades were entertainments to which people went disguised and in assumed characters. The masquerade has become the present fancy-dress ball. *Quorum*—See page 12, l. 33, and page 48. *Lay...them by the heels*—Put some of them in the prisons. *Rapped*—to call out. *In the spirit of magistracy*—As a magistrate.

Miscarried—A woman is said to miscarry when she gives untimely birth to a child. This was a man dressed as a woman in a delicate state of health and when leaping up to the carriage the cushion that represented his womb, fell off. *His worship*—The foxhunter, so called because he is magistrate in his own country. *Was very sweet upon*—Was very amorous to. *Austerity*—Severity. *Mollified*—Pacified.

Page 255. *A cardinal*—A masker in cardinal's dress. *Cardinal...picked his pocket*—A man dressed as a cardinal picked his pocket. A cardinal is an ecclesiastic of the highest rank in the Roman church. It is from the cardinals that Popes are chosen.

Summary :—The author, in his walk in the park came upon an individual feeding the ducks, by Rosamond's pond who proved to be the old foxhunter of his acquaintance. After a few observations upon a decoy pond near his seat and upon a new meeting house that was being built, he gave the author an account of some very odd adventures that he had in town.

It seemed he had been brought to town much against his will, by subpoena to give evidence for a rebel, who was a good sportsman.

On arriving at Charing Cross early in the morning, he was wonderfully surprised to see lacqueys, watermen and chimney sweepers travelling in sedan chairs with footmen running before them. He was puzzled to see persons of quality in rich morning gowns, appear so early and to see lawyers in their bar-gowns when the sessions were over. He was astonished to see a shepherdess threaten to break the head of her coachman in very manlike accents and perfectly amazed to see a procession of harlequins, scarabouches and punchinellos.

In his progress having arrived at Somerset House, he found that all these issued out of there. He came across some more curious characters before he saw a pretty quakeress followed by a procession of nuns accurately dressed. Seeing all these he began to fancy that the house was a nest of sectaries and all these people were foreigners and he mistook a juggler for a dissenting speaker. On asking the porter, he was informed that it was a masquerade, by which he understood that these were players in a kind of pantomime.

Being a justice and one of the quorum in his own part of the country, his indignation was roused at seeing several very unseemly sights among these being a swearing judge, a drunken bishop sweet on an Indian queen and a big-bellied woman who miscarried of a cushion in leaping into a carriage. He was molli-

fied, however, at the sight of a pretty milkmaid, who was supposed to be a duchess.

His adventures ended with having his pocket picked in the crowd amongst which he was standing. He retains a notion, however, that his pocket was picked by cardinal who was a presbyterian in disguise.

CONVERSION OF THE FOXHUNTER.

Page 256. *The present establishment*—The government of George I. *Question not but*—Do not doubt that. *Convert to the present establishment*—Converted to Whig principles and reconciled to the present establishment. *A good subject*—A loyal subject. Considering that he was a man so much in favour of absolute obedience it is expected that he would prove a loyal subject as soon as he was convinced of the right of the sovereign to the crown. *Motives to his conversion*—That which moved him to change his opinion. *Charles I*—The equestrian statue of Charles I. *Prepossessions*—Bias. A tendency one particular way, before any process of reasoning about it. Prepossessions are notions that a person is possessed with, beforehand. *Disabuse him*—Remove his illusion. *Prince could never...again*—The oppression and ill government of Charles I. had appeared again—this was the rumour in the country. Had that been true, the statue of a prince would never be tolerated, much less that of Charles I. *He looked with horror...demolished*—He was horrified to see the half-built church as he took it to be one half demolished and not half-built. *Agreeably surprised*—Surprised and pleased. *Fifty more raised*—Fifty churches more were being raised. The Tories in the country were under the impression that the present government was bad and godless, that is why this gentleman's feelings sustained a shock and subsequent revolution to see that matters were not really as bad as they had been represented to be.

Page 257. *The church of St. Paul*—St. Paul's Cathedral. It was built by Sir Charistopher when after the Great fire. *The Screw-Plot*—In 1708, after the victory of Oudernarde, to kill Queen Anne and her adherants. *The Lord Mayor...congregation*—Since these high officials attended church, the government could not be entirely godless—such must have been his reasoning. *Not above two*—Fallen asleep. Notice the satire. *Held us*—Occupied us. *Ran in his head*—Was occupying his thoughts. *City sword*—The sword of the city of London. This carried before the Lord Mayor and Aldermen on ceremonial occasions. *Lions*—Near

the western gate of the Tower there was a menagerie until 1831. It is now in Regent's Park. *The taking of Perth*—In the rebellion of 1715. It was taken in January 30, 1716. See page 93, l. 10. *From his cradle*—From his earliest years. *Lions the best judges*—A popular superstition. See page 38, l. 6. *Satiated*—Satisfied. *The monument*—on Fish Street Hill. *Startled*—Surprised; hence, alarmed. *Well breathed man*—Well breath-ed man: Having a good breath, so that he was not easily out of breath. *Compute*—Calculate. *Cast an evil eye*—Looked with displeasure upon.

Page 258. *Warehouses*—Stores for merchandise. *Buildings* ... *barns*—Probably theatres. They were made round, so that Shakespeare called them "wooden O." *So many meeting-houses*—With his settled aversion to dissenters it is no wonder he was disappointed to find so many meeting-houses in what appeared to be otherwise a flourishing city. *Which gave me...people*—A view of the Thames gave me the opportunity of making him think well of trade as it was trade which had caused the Thames to be filled with such numbers of men. *Leisurely*—Slowly as if there was a long leisure and therefore no reason to hurry over it. *This pillar*—The monument. It was the one erected in memory of the Great fire of 1666. There is a inscription on it. This inscription accused the Catholics of causing the fire of London. It was erased in December 1830. *Authentic*—Trustworthy; reliable.

Page 259. *Good disposition*—Tendency of mind towards goodness. *Statue*—See page 108. *Baker's chronicle*—See page 33, l. 29. *So pleased with his company*—Satirical. He was a country squire and a foxhunter, he must have been "horsy" i. e., fond of horses and always busy with them. The horses &c., he form company (congenial surroundings) to him. *Antimonarchical*—Republican. *Stocks' Market*—on the East End of Cheapside. *The mews*—The Royal Stables. *Much ado*—Great difficulty. Much a-do is the same as much-to-do. *To do*, also is used for fuss, difficulty &c., in common parlance. *Had the wall given to them*—Had superiority given to them. *Honest reflections*—Because the author happens to be a whig, these whig ideas are called honest, just as much as according to this foxhunter all the Tory "honest gentlemen" had been diverted by his dog's having worried a dissenting preacher. *The three young princesses*—Daughters of the Prince of Wales afterwards George II. *Rarūhed*—Intensely delighted.

Page 260. *Pretty children...born out of England*—Notice the thoroughly English prejudice against foreigners and pride of country. *Warm*—Passionate. *Ready*—Impulsive. *Flush of good nature*—A great flow or flood of good nature. *Sweetened*—Converted to the side of the good: *Imposed upon*—Deceived. *Just*—The French sense of *précise*, exact, accurate. *Reprieve him*—Grant him a respite. See page 101, l. 18.

Analysis :—Foxhunter had had entertained an aversion to the whigs and to the government through ignorance and prejudice and is now converted through the same things. Seeing a statue of King Charles I. standing, he is convinced that revolutionary feelings were not as bad as in fortyone. A half-built church which he had first mistaken for a church half demolished had shocked him but on being informed that it was being built along with fifty others, he is relieved. Witnessing a sermon in St. Paul's attended by the time-honoured city dignitaries he is considerably mollified. The lions in the tower, which the foxhunter knew, always sympathised with the English kings, being found well, the foxhunter is reassured. Witnessing trade in flourishing condition increases his confidence. A tablet in the monument which said that the Great fire was due to Papists and not to Presbyterians made a great impression upon him.

A sight of the princesses convinces him that beauty, grace and innocence could be born out of England. A pardon granted to a friend convinces the foxhunter of the humanity of the sovereign and he along with his friend is converted. **Note** :—Collect the different aspects of the ignorance and the prejudice of the Foxhunter given in the separate papers in one paper and then answer the question about the foxhunter. Remember ignorance and prejudice are the key words.

COUNTRY MANNERS.

Page 261. This essay and the next are from the Spectator, nos. 119 and 129. *The first and most obvious reflections*—The first and most natural reflections. Obvious means patent or evident. "Evident reflections" would give no meaning. The author means those that ought obviously to arise first. The literal meaning of obvious had better be taken. It is from Lat. *obvius* = meeting; lying in the way. *Changes*—Exchanges. *Manners...not...morals*—Manners means codes of behavior in society not codes governing ethical laws. *Article of good-breeding*—Good breeding is called an article because, too much fuss is made about it and it is taken

out and treated as an article, by itself, as apart from being only an expression of and therefore necessarily an accompaniment of feelings. *Great revolution*—Great change. The word revolution is used perhaps because it was pretty familiar an idea at the time. *Obliging deferences*—Deference or respect paid to oblige a person. *Bluntly, and naturally*—Unceremoniously and spontaneously. *Condescensions*—Acts of courtesy of a superior to an inferior. *Politer*—Better trained in manners. *Complaisance*—Obligingness; desire to please. *Multiplied*—Increased. *Modish world*—The fashionable world. *Thrown them aside*—Immediately after the Commonwealth when Charles II. came back from France he brought from the country and introduced into the court a great desoluteness of manner. *Romish religion*—The Roman Catholic religion which has forms and ceremonies enough to have caused it to fall from the purity of the christian religion. *Retrench*—Cut short; to curtail or diminish. *Carriage*—Deportment. *An unconstrained carriage*—An easy manner. *Uninfected*—i. e., free from.

Page 262. *Are the height of good-breeding*—Constitute the highest good-breeding or practice of fashionable behaviour. *Manners... sit more loose*—Our manners leave us more free and easy. The figure is from a close fitting dress, one fitting very tight impeding the movements of the wearer and one fitting loosely, leaving the wearer's movements free. *Modish... negligence*—The French word *Neglige* is still retained for an artful negligence, in dress. *Manners of the last age*—The country people generally imitate the town manners. But a fashion takes such a long time to get into the country that it is quite old in the town by the time it reaches the country. *Fetched themselves up*—With an effort, brought themselves up. *One may know... good-breeding*—If a man is profusely ceremonious, he can be known at once, as one unacquainted with society, (since in society a free and easiness prevails.)

This sentence yields a second meaning also and that a satirical one. It means if a well-bred man is found it is evident he has not mixed in society (since the present society is exceedingly ill-bred and unmannerly and it is impossible for a man to be well-mannered who mixes with it).

The two meanings above come a play on the word "excess of good-breeding." If "excess of good-breeding" is taken to mean profusely ceremonious "deferences, condescensions and submission", we have the phrase means "good-breeding and more of it; than we generally see", we have the second meaning.

Serve a courtier for a week—A courtier would have to make the same number of bows in an entire week. *Precedency*—Precedence: the right of going before. *Adjust the ceremonial*—Adjust each other's claims according to ceremonial forms. *Cull*—To choose; to select. To cull is properly together judiciously.

Page 263. *He runs behind me*—Probably to open the door for him. *Stile*—An arrangement consisting of a small platform, with a ladder on each side, placed over fences to enable passengers to get over them easily. It often consists only of a pair of ladders one leaning against the other. *Serious smile*—Notice the "serious." Will Wimble considered it a serious point of good-breeding. *Most remote appearance*—The most distant allusion. *Obscene*—Unseemly. *Distant phrases*—Phrases indirectly and very slightly hinting at the thing. *The clown*—The illbred man; a boorish fellow. *Homely terms*—Simple terms; vulgar terms. *Relapsed into the first extreme*—Gone back to plain speaking or speaking out everything obscene in plain language. *Particularly those polished in France*—The French dissoluteness in manners and speech was imported by Charles II. *Infamous piece of good-breeding*—This vile practise which is estimated good-breeding. *Utter themselves*—Utter their thoughts. *Coxcombs*—The foppish conceited people. *Makes any profession of religion*—At all pretends to have any ideas of a religion.

Page 264. *Left in the lurch*—Left in difficulty. *Their good-breeding...them*—This so called good-breeding would come to them, when the rest of the world have given it up. *Lewd*—Licentious; here, vulgar; indecent and illmannered. *Rural*—Belonging to the country. *Beaus*—Mashers as they are called; young men affecting particular care in dress. *Outvie*—To outshine each other. To beat each other down in competition. *Now upon the western circuit*—Going through the western circuit. In England there are not standing courts for the trial of the blacker offences; in every part of the country. At stated times the sessions come off at each place; and judges and advocates move about from place to place. *Prevail*—Are prevalent. *Enlarging on this topic*—Speaking on this topic, at length.

Summary :—The first reflections that arise in a man who visits the country for the first time, are on the difference of manners. A great revolution has occurred in this article of good-breeding. Formerly courteous people distinguished themselves from the rustics by observing certain "obliging deferences, condescensions and submissions." In time these forms multiplied so

much that they proved troublesome and the modish world threw them aside. At present an openness of behaviour and an unconstrained carriage constitute the height of good behaviour. Good-breeding shows in an agreeable negligence.

The country people however retain the manners of the last age. A man who has never mixed in good society may be detected at once by his excess of good-breeding. A polite country squire exchanges in an hour as many bows as would last a courtier for a week. At a meeting of justices' wives there is more difficulty about precedence, than there would be at an assembly of duchesses.

The rural politeness is very troublesome to a man of the author's temper. Sir Roger's dinner gets almost cold before the party can sit down, each in proper place and Sir Roger is often obliged to pick and cull his guests in order to drink wine with them according to their proper rank. Even Will Wimble is not free from these ceremonies. He considers getting over a still before the author, a serious breach of manners.

Among the revolutions in manners may be noticed the fact that formerly all wellbred and polite people, spoke of everything bearing even the most remote allusion to anything obscene in very distant and modest terms. This was perhaps carried to excess and ever as hypocrisy is succeeded by infidelity, the present day fashionable people talk in plain and vulgar terms of things which a clown would blush to hear.

This infamous piece of good-breeding has not yet made its way into the country. If the country people take it up they would be left in the lurch for by the time they take it up, it will be out of fashion and they would be looked upon as a parcel of lewd clowns.

In the point of dress too, with reference to good-breeding (good taste) the country people are behindhand, the rural beaux yet retaining the fashions that obtained at the time of the revolution, while the women try to outvie one another in the height of their headdresses. The author defers further reflections on the dresses in the country to the time when he will hear particulars of them from a friend on the Western Circuit.

COUNTRY FASHIONS.

Page 265. *People in the fashion*—People dressed in the fashion prevailing at the time. *Great masters &c. posterity*—The

idea is that great painters always avoid painting people as dressed according to the prevailing fashion of the time. Because when the fashion die away, the accessories which lend grace to the picture now (according to the judgment of the present day people) would cease to do so and may also seriously impair the beauty of the picture according to the judgment of posterity. Posterity may call that hideous which we call graceful now. *Habit*—Dress. *Mode*—Fashion. *Everlasting drapery*—Unchangeable fashion of clothes. Drapery was the word suggested to the author probably from the flowing Roman Toga that he has just been speaking of. *Innovations*—Introduction of new things. *A man who walks... pictures*—In a gallery of family pictures, the ancestors are found in the dresses peculiar to their times, all of which are grown out of date now. So in the country we come across people dressed in the fashion of the last age. *Did they keep... fashion*—Sir Roger says elsewhere that he has seen the style he wore come in and go out quite a number of times. Thus even though Sir Roger never changed his style (since his disappointment from the rejection by the widow) he had come into the fashion several times.

Page 266. *Rambling fellow*—A man given to much walking. *How cruelly the country... led astray*—See the last piece. *A Cornish man*—A man from Cornwall. *Commode*—A headdress. See page 83, l. 12. *Within some yards of a modish circumference*—Nearly approached in girth, the circumference which is in fashion now. *Ramille cock*—A particular kind of cocked hat. Cocked hats are three cornered soft hats, that were in fashion till the early part of his century. *Salisbury*—83 miles from London. *Friesland*—A part of Scotland. *So very unfashionable... inconvenience*—Notice the Satire. A fashionable dress was calculated to incapacitate one for walking.

Page 267. *Straggled*—Strayed. *Muffs*—See page 64. *Retratching*—Cutting down. *Franked*—To frank is to send or get carried free of expense. Cf. "My lord Orrery writes to you tomorrow; and you see I send this under his cover or at least franked by him."—Swift. "Franked by a parliamentman in a little packet" would then mean, inserted by him, within a small packet so as to get it carried free of expense. The point to note is the little packet. Notice "cutting their old muffs in two" above. *Next country sessions*—Last country sessions. *Quite out*—Quite out of fashion. *Adventure*—This big word is used in irony. *Area*—Open part. *Pr. indigions bottom... little top*—The author

elsewhere has said about this dress that it was contrary to all known rules of architecture as it widened the base while it shortened the height. *Bowig*—A wig ending in round ball which bobbed up and down. *Fancied ourselves in King Charles*—Because the fashions of that time prevailed all along.

Page 268. *Variations*—Alterations. *Monmouth cock*—Hat cocked in that peculiar fashion. Compare the *Ramillie cock* before. *Go wooing*—Go to court a lady's love. *Lay*—Lodged. *Accouttered himself*—Equipped himself. *Accoutrements* are the equipments or parts of dresses usually used of those of a member of an organised body—e. g. the arms and accoutrements of a soldier, of an officer in the navy. *Scollap-tops*—Cut in corners, like the edge of the scallop; shell. *Who laughed...mode*—He ridiculed the ignorance of the country people and was himself determined to be always in the fashion. This man himself was in the fashion of the last age and there is where the humour comes in. *The Steenkirt*—A kind of lady's head-dress, see page 41, l. 19.

Analysis :—Great masters avoid drawing people dressed in the fashion. Because some prevailing fashion which would lend charm to the picture in the eyes of the men of the present day, may look hideous afterwards and may mar the beauty of the picture in the eyes of posterity. This is the reason, why greatmen are painted in some unchangable costume, e. g. that of the ancient Romans. The country people would do well to adopt some such invariable standard dress. If the country people would continue in a fixed fashion they may at one time, come into the fashion, but now by always following the town fashion, they always miss it and have no chance of being in the mode.

From a letter of the lawyer who was mentioned in the last letter, it is evident that fashions varied greatly amongst the country people, they being behindhand by a number of years which increased according to their distance from London. In some parts of the country where the prevailing fashion had been adopted by some illustrious person who had lately visited London, it created great wonder. Over the entire area of the country however old fashions obtained.

COUNTRY ETIQUETTE.

Page 269. *Etiquette*—Code of manners. *Beforehand*—Before. *Bart*—Baronet. *Which concludes &c.*—The worthy steward's style is not lucid. This sentence when analysed would

state that the letter concluded the humble servant John Thrifty. The steward probably meant to say that was all that he had to say that though he had seen the author, unknown, i. e., unseen himself a long time ago, he was his (the author's) humble servant &c. *Palpitations*—Trembling or beating of the heart. *Adjust the ceremonial*—Allot them their places and give them their precedence according to strict formality. *Demean*—Conduct; behave, carry. *Who had not...past*—Who had mixed with no society higher than themselves and known nobody more refined and cultured than themselves. There are two distinct ideas, (i) They were ignorant of cultured society; (ii) They had themselves been the highest in the society in which they had moved and had in consequence probably contracted narrowness and intense egotism. *That is the case of Sir Harry*—At least Sir Harry, the author was sure, deserved fully that description of the man.

Page 270. *Sir I beg &c.*—This is spoken by the knight who declines to enter before the baronet. *Simple squire*—Plain squire. The other persons bore some title or other. (*By the steward's letter*)—According to the order mentioned in the steward's letter. *Tea equipage*—The service. *Heard a knock...no one entered*—See later on for the cause. The delay was caused by each insisting, through courtesy, on the other's passing first. *Offering the door*—Asking each other to pass first. *So reverend a vegetable*—So venerable a man. He is called a vegetable, because he has been doing nothing, but existing, and growing in the country where he has been living. A man is a reasonable man and has got to use his intelligence, if he does not do that he is little better than a vegetable. Notice also the sentence latter on, "remains idle in the same places." *That is...person*—So, I regard a person. *Without throwing down any of my cups*—It would seem that the gentleman was of a portly person and moved about with considerable difficulty. *Check by jole*—Also spelt cheek by jowl. Standing shoulder to shoulder; side by side, and therefore not showing their respective rank by their positions.

Page 271. *Tea in morning*—They wanted something stronger. *Pert*—Impertinent. *Jackanapes*—A general name for a good for nothing young fellow. *Tipped me the wink*—To tip a wink is a colloquial phrase for giving one a hint by a wink. *Put out his tongue &c.*—A gratuitous piece of impertinence. *A maid going up...confusion*—Notice the ridiculous situation. A solemn and pompous body of country gentlemen swelling with the sense of their importance and each trying to deport himself in a manner

besitting his dignity—all brought to a stand and thrown into disorder by a maid carrying a load of coals up the stairs. *Of quality*—Of rank. Sir Harry had got into the middle and could not move unless those in front of him moved and those in front of him could not move before Sir Harry because he was the man of the highest rank in the group. *To make them move said it was fire*—I said that it was an alarm of fire and I said so in order to make them move—the cry of fire being one that always causes a stampede. *Filed off*—Marched off in files.

Page 272. *I love to use &c.*—Notice the exaggerated sentiment. "Love" is used only to make it more humorous. *Whipped in*—Stept in. *Alarmed...state and rusticity*—Notice the juxtaposition of *state* and *rusticity*. The fashion of the day was to be free and easy in demeanour, the gentleman's stiffness of demeanour, perhaps, pointed at once their rusticity, out. The people in the coffee-house were started to see this pompous company and were amused to see their rusticity. *I had not looked very grave upon him*—If I had not assumed a look of gravity.

Page 273. *Morning draught*—A potion taken habitually in the morning. *Mum*—A kind of liquor. *Reached over to me*—Leaned over to reach me.

Analysis:—Intimation is given of the intended visit of a number of country people including a baronet, a knight, a justice of the *quorum*, a simple squire and a young templar. They call. After they have been announced, nobody enters for a considerable time, the delay being occasioned by settling the rights of precedence. In taking seats the same anxiety for precedence is shown. The business to be transacted, it is settled would be best transacted in a neighbouring tavern. They file out with the same regard for ceremony and precedence and reach a tavern where after copious draughts as a preliminary, the business is adjourned.

THE GRINNING MATCH.

Page 274. *Grinning match*—Competition in grinning or showing one's teeth in an awkward smile. *Handicraft*—Art work wrought by the hand. *Erecting handicraft prizes*—Instituting prizes to be awarded to men, who excel in works or manufactures wrought purely with the hands. *Several*—Different. *Three heats*—Three different runs. *Gelding*—An emasculated horse. *Ten stone*—Fourteen pounds make a stone. *Fourteen hands*—Four inches make a "hand"—a measure used in measuring the height of horses. *Gold ring to be grinned for*—The prize is to be awarded

ed to the winner in a grinning competition. *To be entered*—Applications to be made for permission to compete. *Making mouth*—Making contortions of the mouth. *Turns to account*—Be comes of value. *Olympus games*—The games that used to be held annually at mount Olympus in honour of Apollo. All Greece used to assemble and trials of strength and feats of wrestling, racing, hurling the javelin, driving chariots &c., were performed. The victors used to be rewarded with laurel wreaths, one of which won before the whole nation admiring, being often prized above every other thing on earth.

Page 275. *Body clothes*—The cloth covering the body of a horse. *A Kentish man*—A resident in Western Kent—one born east of Medway is a "Man of Kent." *His tail*—An old story that the men of Kent were born with tails as a punishment for the murder of Thomas a Becket at Canterbury, 1170. Becket is regarded as a saint by the Roman Catholics. *Sweated*—Made to perspire by hard work while heavily clothed. This is done to reduce the weight of a racer and forms part of the training before a race. However, usually it is the horses that are exercised and the jockeys that are sweated before a race. *The golden apple*—On the occasion of the marriage of Peleus and the water nymph Thetis, the gods were invited to the banquet, except Eris, the god of strife. Eris being enraged at this, threw on the banqueting table an apple of gold, inscribed "for the Fairest." *Qualify themselves*—Train themselves regularly in order to compete with greater chances of success. *Out grinning one another*—Beating one another down in the art of grinning. *Spoil most of the faces*—By fixing their features in the grin they are practising now. *Prize of deformity*—Prize for the winner in the grinning competition as the consequence of which having the features set in a grin is a deformity. *Reverse of the golden apple*—Opposite in nature to the golden apple. The golden apple here, alluded to, is the one which was awarded as a prize to whoever of three goddesses (Juno, Venus, and Minerva) would be adjudged handsomest by Paris. *Detur tetriori*—"Let it be given to the ugliest." The reverse of the inscription in the golden apple. *Poesie*—A piece of poetry or verse, used as a motto. It is the corruption of poesie. *Accomodate it*—Suit it. *Capacity*—Intelligence; intellectual power. *Combatants*—Competitors. *The taking of Namur*—By William III. after a prolonged siege, September 1st, 1695. *Controversy of Faces*—The faces is to be understood as the faces in "make faces."

Page 276. Lists—Formerly in tournaments a long narrow stretch of ground used to be enclosed by walls and in this the antagonistic knights met in jousts. These places used to be called lists. To enter the lists meant to enter into a competition at arms. Hence, the general meaning of entering into any competition. *Swarthy*—Sunburnt. *Merry grin*—The grin indicative of merriment. *Master...grin*—Could only grin in a mirthful way. *Malecontent*—Disaffected person. A Jacobite; an opponent of William III. Malecontent literally means ill-content. *Angry grin*—Grin indicative of anger; compare "Merry grin" above. *He did &c...miscarry*—A coarse witticism. The distortions of his face were so horrid that half a dozen women who were in a delicate state of health, gave premature birth to their children. *Apprized*—Informed. *Grinned in his face*—Grinned in front of him and at him. *The oaths*—Of alligiance. *Grotesque*—Nondescript, or odd. *Lanthorn-jaws*—Bony jaws. There is a word Lantern jaws which is the corruption of Lenten jaws, i. e., the jaws of a person half starved with Lenten fare. *Wrung his face*—Distorted his face.

Page 277. Verjuices—Juice extracted from green or unripe fruits. *Complicated grin*—A grin in which so many of the different facial muscles were distorted. *Not a fair grinner*—The grinning was to be natural, not to be done with the help of any artificial adjunct. *Giles Gorgon*—Notice the name. *Cut faces*—Make face. *Cast every human feature...countenance*—At the first grin he distorted his face so much that his face could no longer be recognised as human. *Crab*—A wild apple of extreme sourness. *Face of a spout*—Resembled the faces out of which water flows as seen in public places, the faces are a mixture of a human face and the face of a lion—altogether grotesque face. *Head of a bass viol*—Some viols have a human head at the head. *A pair of nut-crackers*—When the cheeks are drawn in the jaws look like a pair of nut-crackers. *Impartinent*—Inconsistent, with itself.

Page 278. Human face Divine—Man is said to be made after God's image. *So great an image*—God's image. Comp. "So God created man in His own image."—Gen. i. 27.

Analysis :—A notice of a race horses, or dunkeys and of a grinning match is followed by a detailed account of a grinning match. In these matches of the prize, "the frightfullest grinner be the winner." A number of men compete all throwing their features, more or less completely out of all semblance to human features. A merely merry grin is taken no account of. An excellent grin-

ner is excluded as a Jacobite, and the prize at last adjudged to a cobbler who by a series of different grins, wins which was the prize and wins his bride.

Is it not an affront to the whole human race to raise and encourage such a disposition to spoil the Human Face Divine? Is not, fitting the common people's heads with such senseless ambitions and inspiring them with such absurd ideas of superiority, something immoral as well as ridiculous?

A BEAU'S HEAD.

Page 281. *A Beau*—A beau is a man who takes extravagant care of his dress and person. A dandy—undue care of dress and person being always associated with a lack of the culture of intelligence and all the higher functions of a man. *Virtuosos*—Learned people; Men engaged in researches in especial lines peculiar to each. *Anatomy*—The structure of the bones, muscles, nerves &c., of the body. *Very fine glasses*—Probably glasses magnifying greatly and thus vocating very fine or delicate organisms. *Opinions...started*—We more commonly talk of theories being started—opinions being the result of more or less mature consideration. *So many new ideas...employed my fancy*—The idea is this; The discussions about the anatomy &c., put in some new ideas.—There were also some old ideas in the author's head, about the point in question, viz. anatomy. By a mixture of these two sets of ideas, was formed a dream which was wild and extravagant. *Extravagant dreams*—Dreams in which the ideas were not consistent with reason. Extravagant, from the root, means "wandering out of the way." *Dissection*—Cutting up with the view of examining the component parts. *Beau's head*—A beau is proverbially a silly person with a large amount of conceit, so naturally his head would be an interesting subject of examination. *Coquette's heart*—A coquette is a flirt or flirt, who pretends to make love, causes others to fall in love with her and delights in throwing them over. A coquette is known to be heartless or possessing a heart on which nothing or nobody makes an impression—so this would be an interesting study too. *Nicety*—Delicate handling. *Cursorry*—Short; brief. *Superficial*—Not minute. *Which upon another...another man*—The meaning in plain language is—a dandy, at first sight appears to be as good as another man (and does not appear to be the fool that he really is). *Applying our glasses*—Applying the magnifying glasses.

Page 282. *The brain of a beau...like it*—The brains of a beau do not serve the same function as other people's brains. *The brain is the seat of intelligence*—But Beaus are not intelligent beings, so their brains are no brains but only something like it. *Seat of the soul smelt strongly of essence &c.*—In plain language—For the soul, or the capacity of the higher feelings and aspirations that other people possess, a beau possesses only an appreciation of scents and sweet smells. The essences here mentioned means the essences or extracts of flowers &c., from which scents are made. Indian students should note that the word *essence* used so frequently in this country for *scent* is unidiomatic. Essence means an extract—it may be of any thing and need not necessarily mean scents. *Soul if there had been...beauties*—If the man possessed any appreciation, or any sensibility, all that must have been entirely engrossed in his intense self-admiration or conceit—the eminently distinctive feature in a beau. *Billet doux*—Love-letters. *Trumpery*—Trifles. *A kind of powder*—Snuff in all likelihood, which was indispensable to a beau of Addison's time, as was the gold-headed cane and wig and red heeled shoes. *Discovered itself*—Showed itself. *Right Spanish*—Proper Spanish snuff. *Inrentory*—List. *Fictions, flatteries &c.*—Fictions—false stories related to ladies to please them. Flatteries—for ladies. Falsehoods—lies told deliberately to keep up appearances. Vows—of constancy perhaps in cases of love. *Promises*—of a nature similar to the one above. *Protestations*—Declarations. *Oaths and imprecations*—It was thought and is still thought among what are called, "fast" men, very elegant to swear. *Duct*—A channel, *There issued out...tip of it*—In plain language—Here follows very glibly, from the tongue of the beau, fictions, flatteries &c., mixed plentifully (about in equal parts) with oaths and imprecations.

Page 283. *Canals running from the ear into the brain*—This in plain language, gives the principal things that occupied the beau's ears and these were sonnets, songs &c. *The skin of the forehead...tough and thick*—So that the person could not blush as it is mentioned below. *Deprived of the faculty of blushing*—Blushing is always the result of shame. The man have been completely shameless. *Os cribriforme*—The ethmoid bone, it forms the roof of the cavity of the nose, and is pierced by small openings for the passage of the nerves of smell. *L. Cribrum*, seive. Seive-like bone. *We could not but take notice*—This muscle, the author says is not often discovered in dissections and yet he could not but take notice of it. Therefore the muscle must have

been very prominent and well developed. The function of this muscle is to draw up the nose. Drawing up the nose is a sign of contempt shown when a person does not like or does not understand a thing. Therefore the beau must have disliked many things or there had been many things incomprehensible to him, when he was alive. *Latin poet*—Horace. Sat. I. 8-6. ii. 8,64. *Ogling muscles decayed and worn out with use*—Showing the person's propensity to ogling when he had been alive. *Musculi amatorii*—Amorous muscles, explained in the context.

Page 284. *The elevator...not used at all*—The man when alive, very seldom lifted up his eyes towards heaven, i. e., prayed little and thought of God very little. *Had passed for a man*—The author would seem to say that the beau had not been a man. He had only passed for one. *Acquitted himself tolerably*—Had played his part in a tolerably good manner. *A certain knot of ladies took him for a wit*—It would seem that he was not one really, only he was esteemed and that too by a particular group of ladies. *Paring shovel*—A shovel used for cutting turf. *Cut off the flower of his age*—Died in the prime of his manhood. *Tendering some civilities*—Performing some act of courtesy. Perhaps the man had been too familiar. *His wife*—The citizen's wife. *Apartments*—Different chambers. *Furniture*—Belongings. Those things that belonged to the different apartments. *In order to be prepared*—To be preserved. Different portions of the body are said to be prepared, when steps are taken to preserve them from decay and they are numbered and generally disposed in such a manner as to be easily intelligible to future students. *Mercurial*—Lively ; active.

Page 285. *Dexterity*—Skilfulness. *Particularities*—Peculiarities.

Analysis :—In a company of virtuosos many curious observations are made on the anatomy of a human body. These get into the author's head and produce a wild dream. The author thought, he saw the head of a beau dissected. The beau's head on a superficial survey appears to resemble the head of an ordinary person, but on minutest examination, many peculiarities are disclosed. The beau's brains are no brains at all—only something like it. What would be the seat of the soul (a capacity for the higher sensibilities) in other persons, smells, in the case of beau, only of scents. The beau appears to have had no finer capacity than that of intense self admiration. The different cavities of the head, instead of being filled with their natural contents

appears full of ribbons, lace, embroidery, love letters, snuff and similar trifles. The beau's entire ideas were engrossed with these and he had not a single notion in his head, beyond these. A goodly quantity of lies, flattery, vows, promises, together with oaths and imprecations appeared disposed in an order calculated to facilitate their flowing and glibly. The functions of his ears, appear to have been listening to songs, sonnets and musical instrument for his giving out a deal of nonsense.

The roughness of the skins of his forehead together with the absence of blood vessel in the face went to show the beau's utter incapacity for blushing and hence presumable effrontery and shamelessness.

The muscle for elevating the tip of the nose was found very prominent, whence the beau must have turned up his nose at a great many things either because he did not like them or because he did not understand them.

The muscles which moves the eyeballs from side to side were found worn out with use and the muscles which elevate the eyes up were found hardly used at all, whence the beau must have practised ogling a great deal but had very seldom lifted up his eyes, in a pious glance, towards heaven. ✓

For the rest, the beau resembled other men and had passed himself off as one for thirty five years, eating, drinking, talking loudly, laughing frequently and dressing well. He had been esteemed, even a wit among a circle of ladies.

The head was put off to be prepared.

A COQUETTE'S HEART.

Page 286. *Curious piece of anatomy*—Anatomy is used also (rather loosely) in the sense of a subject for anatomy. *Particularities*—Peculiarities. *Waived*—Put off. *Importunate*—Persistent; pressing. *Make an example of the coquette*—A person is said to be made an example of, when he or she is punished heavily as an example to other people. *Minutes*—(Pronounce minits) Details. *Visionary dissection*—The dissection is called visionary, because the dissection was seen in the vision—not that the dissection never existed. In the dream it existed as a real dissection. *To lay open the heart of a coquette*—(1) In the literal sense of dissecting it; (2) To analyse the feelings of a coquette and measure her different motives. *Labyrinths*—Mazes; places full of intricate passages. *Recesses*—Secret chambers. *Many labyrinths...*

animal—The labyrinths stand for intricate and involved ideas that sway the coquette; the different desires and secret wishes of the heart—which furnish motives for conduct. *Millions of little scars*—When a person is smitten with love, his or her heart is said to be wounded. This coquette must have fallen in love many many times, so there are many scars but there had never been a lasting impression made in the coquette's heart so these scars are found to be "little" ones. *Pericardium*—The membrane in which the heart is enclosed. *Darts*—Arrows. When person is in love, he or she said to be wounded by the arrows from the bow of Cupid—the god of love. *Ind. Kamadāva*, the god of love.

Page 287. *Glanced upon*—Had merely touched and had been turned away instead of penetrating. *Orifice*—Opening. *Inward substance*—The real heart. The idea in the whole sentence is this:—The outer covering of the heart of the coquette bore trace of innumerable small wounds, i. e., the coquette had been often in love but never so, to any great extent. There was not the slightest indication of any of the darts having penetrated below the surface, i. e., the coquette had never really been in love in earnest and her real heart had never been touched. *Smatterer*. A person with a slight acquaintance of a subject is called a smatterer in the subject. *Exhale*—Breathed out; given out. *Vapours which exhale out of the heart*—This is one of the old physiological beliefs that the heart gave out vapours. According to the ancients there were four humours which modified temperaments. Each of the humours was ascribed a seat in one of the organs, which organs used to give out vapours according as their functions (influencing the disposition of the person) were roused. The seat of feelings was supposed to be the heart, which gave out vapours when a person was in love. There should also be noted, in connection with this the idea that sighs drawn by a person in love had the effect of turning his heart's blood into water. *Spirit made use of...thermometer*—Quicksilver or mercury. *Weather*—should be *temperature*. *It had all the qualities...weather*—The vapours of the coquette's heart, condensed, resembled mercury of the thermometers. The idea is this—The mercury of a thermometer is ever varying with the ever changeful weather. The liquid resembled the mercury in its essence i. e. (i) The liquid was as unsteady as the thermometer and therefore the intensity of the coquette's love (which produced the sighs that generated the liquid) was as unsteady as the mercury. (ii). The mercury changes with the weather—an ever changeful thing—the coquette's

love too, changed with the weather. *Liquor...found in great quantity*—This coquette must have experienced a great many instances of the slight wounds with darts. *Instead of acquainting...qualities of persons*—The liquid in the tube rose or fell according as the qualifications of the persons who came to the room, showing that a coquette's regard rises or falls according as the qualities of the person who approach her and her heart is touched at once at the sight of certain things such as rank or position. *Fringed gloves*—Gloves with lace border. *It rose at the approach of a plume etc.*—Plumes, embroidered coats or laced gloves were the signs of rank and wealth. The coquette would be at once in love with persons possessing these, without looking into their real worth. *Laughing aloud...liquor mounted*—Such a thing as a senseless loud laugh, constitutes a claim upon a coquette's regard. *Sunk...looking serious*—Coquettes cannot abide serious persons. *Knew by his invention...room*—He could find that out because the liquid rose at the approach of such silly persons as are liked by coquettes and fell at the approach of real sense.

Page 288. *The outward surface...slippery*—A slippery thing can not be firmly grasped. The coquette's heart was a thing that could not be easily taken hold of. *Murco or point*—The lower end of the heart. *The fibres turned and twisted*—The heart of a coquette, in its very structure differs from that of all other persons. Remembering that the heart is the seat of the feeling and emotions and divesting it of metaphor, it means a coquette feels in a way different from the way all other persons feel. *Witchal*—Also. *Cold*—i. e. cold-hearted or wanting in natural affection. *Gordian knot*—The famous knot, tied by king Gordius, a peasant being elected king of Phrygia. Upon the undoing of which depended the empire of the East. Alexander undid it, by cutting it with his sword at one stroke. The word is metaphorically used for any thing that is, in, its construction, very complicated, and involved. *Very irregular and unequal motions*—In plain language the coquette must be a very capricious person. *Could not discover any communication...tongue*—In plain language, whatever the coquette said, never came out of the heart. She never said what she felt. *Several of those little nerves...eye*—There is a confusion here between the old and the present physiology. All nerves branch out of the spinal column, which descends from the brain. What the author means to say is that the love, hatred and other passions of the coquette,

were never based upon any reason. The brain is the seat of intelligence and reason. The nerves lacked connection with the seat of reason and had instead, connection with the muscles of the eye. The coquette's love, hatred &c., lacked any basis of reason and were excited by the movements of her eye. *Heart.. light.. hollow*—The heart was light, i. e., the coquette must have been very frivolous. It was likewise hollow, i. e., she was very insincere. Hollow vessels, present a figure the same as that of a solid, of the same dimensions, and so appear to have the same substance as a solid, while in reality lacking it. Thus a hollow vessel is the type of insincerity. *Hollows stuffed with trifles*—Notice that the inmost chambers are said to contain trifles. The lady most prized and cherished in her inmost heart only trifles. Only trifles are, what she had a regard for and had also the highest regard for. *Rosamond's Bower*—The fair Rosamond was daughter of Walter, Lord Olifford, and was a mistress of Henry II. King Henry made for her a wonderful maze or labyrinth in a garden known as Rosamond's Bower. It was constructed to protect her from the vengeance of Henry's Queen, Eleanor, who however, entered the bower and poisoned Rosamond (1177).

Page 288. Received the addresses—Received the wooings or courtings. *Encouragement*—Reason to persist in their wooing as she showed that their wooing was not distasteful to her. *Print*—impression. *Multitude of faces*—Of those who had made love to her. *Examined more nicely*—Examined more minutely and accurately. *Of Nice distinctions*. *Idol*—figure; image. *The nature of its substance*—The material it was made of. *Salamander*—quailty—A salamander is a fabulous personage who lives on fire and has thus of course, an immunity from all dangers from it. *Capable of living... fire and flame*—A person in love is said to have his heart of flame; fire in the heart is also spoken of as the sign of love. This heart had been in love so often and yet was preserved so entirely intact, that it must have had the power of being unconsumed by fire. *Singed*—Burned at the surface. *Without..singed*—However passionate the love offered to the coquette, her heart was not affected.

Page 289-290. Dispersed in a vapour—Proving at last that the substance of which the coquette's heart is made has nothing substantial in its essence. All the component parts resolved themselves into smoke. *Page 290. Dissipated*—Dispersed. *The fumes of sleep*—The

fumes of intoxicating drinks produce the same effect as sleep—hence fumes came to be associated with sleep. *Broad awake*—Wide awake. Said so perhaps from the fact of a person's opening his eyes wide when sleep leaves him completely.

Purport:—A coquette is constituted and feels in a way, different from all other persons. She often indulges in a sort of lukewarm tenderness but is never thoroughly in love. Her heart if examined, would show innumerable small scars in the outer covering while the core shows perfectly intact and free from all wounds. A coquette's fancies are changeful as the weather. Fine clothing has a large claim on her regards and so has emptiheadedness, but seriousness she can never abide. What she cherishes most, are only trifles and the idol of her heart is perhaps a beau noted for his empti-headedness and heartlessness.

THE HOOD.

Page 291. Fathers—The early advocates of Christinity during the first five centuries. *Conformably to his definition*—In agreement with this definition, i. e., looking upon women as animals that delight in finery. *This observation*—The fact that women bestow a great deal of attention on the outside of the head. *Notorious*—well known; used not in a bad sense as now. *Fine head, long head, good head*—All these men are of strong understanding. *Commode*—Head dress. See page 83, l. 12. *A crest*—Like of the *Bulbul* of this country. *Pinnacle*—(L. pinna, a peak) an elevated point; a little tower raised above other parts of the same building. *As nature of the country*—female part—Note in this connection that some learned men dispute this point. Beauty according to an old Greek song, says Macaulay, is natural to the woman. But some of the most eminent men, of the present day, have pointed out that except during a brief period of early youth, a man is perhaps the better looking animal of the two. *Assiduous*—Persevering. *Garniture*—Ornaments.

Page 292. Ball—A dance. *Birth day*—Birth days are celebrated among English people with especial mirth and feasting and pomp. Amongst the higher classes, the 21st birth day or the one in which a man enters his manhood is observed with great ceremony. *Moulting season*—Moulting is the name given to the casting of feathers of the birds. The size of the headdress had reached an enormous size and in a reaction they had been cut down. The latter is called the moulting season. *Cost*—

Thrown away. The figure in "moulting" is kept up. *That part of the human figure...natural*—Reduced the head to its natural shape. With the long commodes the heads looked like so many cones. *Expected—Awaited. We have for a great while expected... what kind*—This would mean that the new fashion that was coming in, was known and expected. But what the author means is that it was expected that some change of fashion was coming in. See Crabb's synonyms for the difference between *hope* and *expect*. *Female projector*—Ladies who design the new fashion. *So taken up with*—So engrossed with. *Improvement of the petticoats*—See the trial of the petticoat. *I am engaged...opera*—The sight of a scene which was met with at the opera, led to the author's present paper. *A bed of tulips*—A plot of ground in which tulips are planted. Tulips are of a gorgeous colour. The Persian compares the cheek of a lovely female to the tulip. Cf. the word *Lala Rookh*. *Party coloured*—Coloured variously. The "party" has connection with a side or faction. It is the word "part", the vowel having been added on for the convenience of pronunciation. *Philomet*—The russet yellow at dead leaves. *Embassy of Indian queens*—The Indians, like all orientals are notoriously fond of loud colours. The word Indian need not necessarily mean the inhabitants of Hindustans. The copper Indians may be meant also especially as savages, they too are fond of gaudy colours. *Taking them in front*—Viewing them from their front. This is a technicality used by artist, who talk of taking a view in front or in the side. *Saw so much beauty*—Notice the characteristic gallantry of the time in the compliment. Addison always had a kindly smile at a female foible.

Page 293. *The complexion of their faces hindered me*—Another compliment. The complexions were so dazzlingly fair that they superseded the gaudy colours in point of charm and drew notice forcibly. *Principles in their dead dress*—Each party having its distinctive colours. For similar display of principles in dress compare "Party patches." *A rainbow hood*—A hood displaying all the seven colours of the rainbow. *Iris*—the messenger of the gods and the goddess of Rainbow. *Gallantry*—Gallant original meant a finished gentleman. From the fact of a perfect gentleman's being essentially courteous and devoted to the ladies, the term has come to mean, a person devoted to the sex. Gallantry also has come to mean the science of understanding the ladies thoroughly with the view of being devoted to them most effectively. It is in this sense that gallantry is used here. In the days of

chivalry, gallantry meant a different thing altogether, gallantry in action being more spoken of than that in any other form. Notice that gallant, in the present day is used for a lover, with a bad significance. *Already*—The force of this expression has in the fact that the fashion was quite new and nobody had had time to study it long. *Her heart is set upon execution*—She is determined to conquer hearts. Execution is used for conquest because making a person fall in love is spoken of as killing him. Compare the the killing with the eye in the *Trial of the dead in reason*. *Used as signals*—See the sentence next. The fact of her husband's absence, is signalled by Cornelia by a blackhood, to those whom it may concern. *Dreams of gallantry*—Two distinct meanings in this. (1) Such are Will's dreams and Will prides himself on his knowledge of gallantry. (2) Such are the notions that Will entertains of the meaning of gallantry. He says he has great insight into gallantry and this is what he understands by gallantry. The second meaning is applicable also, because gallantry means something very much nobler than the mere guessing of a lady's humour from her dress.

Page 294. *Ovid*—One of the most famous of Roman poets. He wrote "Fasti," "Metamorphoses," "Ars Amatoria (Art of love)." Born 43 B. C. died in A. D. 18. *Impute*—Ascribe. *Your Ovid*—the Ovid you speak of. *Darkest complexion alleviated*—The darkness is mitigated or modulated. To alleviate is to soften. *Sarcenet*—a thin silk, originally made by the Saracenes whence the name. *Losing the colour of the face...hood*—For making the hood outshine the face. *Alleviated*—Lightened; improved. *Aurora*—A mythical goddess—the dawn. *Praise or dispraise complexion...from...hood*—From the colour of the hood Will judged the complexion according to his theory which has just been enunciated. *Very seldom out*—Very seldom mistaken. It is evident, then that the ladies followed the same theory as that which Will had laid down. The absurdity of dressing in colour which instead of supplementing sets off the defects of one's complexion, is manifest. What Will proposed would amount to that and the ladies followed it! It is thus that Satire comes in, in these lines.

Page 295. *Greatest post*—The translation is "character adorns a woman, not golden ornaments."

Analysis :—A woman is very of "an animal that delights in finery." A number of hoods of the most startling colours seem to be the newest fashion. These hoods are not worn according to

Ovid's advice, to set off the complexion by contract. Will Honeycomb says that dark coloured hoods for dark complexions and light coloured for light ones, is the best taste and the women seen to observe it in practice. These hoods according to Will Honeycomb indicate the reception that a lady's lover is likely to meet with. They are used if also for signals. The author would have the ladies remember that beauty of form is the best adornment—not ornaments of gold.

THE HEAD-DRESS.

Page 296. *In nature*—Addison desired women to immitate nature, and to be natural. *Within my own memory*—Within that period of time, about which I can remember. *Above thirty degrees*—It is difficult to determine what this degree means. Whatever be the meaning, the sense clearly is that the head-dress has varied in size, between the present size and thirty times that. *Grasshoppers*—A kind of insect. *Seems almost another species*—So great is the difference, in size, present and past. *Curtailed*—Abridged; shortened. *Cast*—Put off. See page 292, l. 5. *Sizeable*—Of average size. *Pruned*—Pruning is the name given to the lopping off of the branches of a tree, in order to make it shoot forth with greater vigour. *Humiliation*—Lowly stature.

Page 297. *Extended their persons*—By means of the hoops. *Beautiful edifice of Nature*—The human body. *Super structure*—An addition to the top of a building. *Coiffure*—Head-dress; cap; head covering. *Women in all ages...men*—See the Hood, p. 29f. Line 6. et. seq. *Admire*—Wonder in the present case. Though admiration is nobler than wonder. *Orders*—Degrees of height and shape. *Orders...in style of building*—Different styles or classes, as we have different architectures in building houses. *Extravagance*—Such a disproportionately large size. Extravagant, literally means "out of the way." *Juvinal*—a Roman poet, who severely satirized the manners and the morals of degenerate Rome. He flourished in the 1st century A.D. *Cones*—A cone is a solid figure that from a circular base tapers to a point. The scientific definition of a solid, traced out by a right-angled triangular disc which revolves round one of its arms containing the right angle, as the axis. *Pigmy*—A fabulous race of diminutive man, only a cubit-high, who were supposed to dwell on the banks of the Nile, who had to turn out in regular forces to battle with an army of which carried on depredations amongst their corn.

Colossus—The famous bronze statue that used to stand at Rhodes. It is 126 ft. high. *Peradin*—a French writer of the 16th century.

Page 298. *Fringed*—Bordered. *Streamers*—Flags. *Gothic building*—The peculiarity of Gothic architecture is, that its arches are narrow and very high—Gothic buildings too being consequently, tall. *Connecte*—a famous preaching monk of the 15th century. *To preach down*—To preach so as to lead to the downfall or discarding of. *As the magicians...apostle*—The allusion is to the times of early Christianity. The apostles went about from place to place, preaching the new religion and condemning all false worship and witchcraft. Those that practised the black arts when convinced of the truth of Christianity, brought their books of magic and burnt them. A notable example of this occurred in Greece. *Bonfire*—A large fire. The name is usually given to the large fires made to celebrate festive occasions. *Like a forest of cedars*—On account of the height of their head-dresses. *Warmed*—Excited : roused their feelings. *The rabble*—The crowd—Generally of the ignorant low-class people are known by this name. *Bertrand D' Argentre*—a French lawyer, who died in 1590.

Page 299. *A good reign...power*—Evidently—because a tyrannical or oppressive ruler would never consent to these laws being made. *Exorbitance*—Extravagance. *Recommend...by way of prevention*—Recommend this paper, as it is a timely warning against future absurdities and the ladies reading this may prevent any absurd fashions from coming in. *Masterpiece*—The most finished work. *The masterpieces of nature*—The human head and face. *Highest station*—High situation as well as rank. *Lightest it up with eyes*—Of. "The light of the body is the eye." Matt. vi. 22. *Cupola*—Dome on the topmost ornamental work. *Laid out*—Expended ; used. *Vermilion*—Deep red colour as of lips. *Supernumary*—Superfluous ; Extra ; Additional. *To call off the eye*—Of a looker on. Without the ornaments, a looker's eye will be attracted by the beauties themselves, with ornaments one's eye is attracted towards the ornaments. *Gergaws*—Trifles ; playthings.

Analysis.—True to Addison's manner of describing in detail and this making manifest to all the absurdity of a thing a long account is given of the rise and fall of the head-dress varying by "about thirty degrees." It ends with an exhortation not to spoil the beauty of the head and insult its dignity by any absurd attempts at decoration.

THE FAN EXERCISE.

Page 300. *Fantastical*—Fanciful ; capricious. *Postscript*—Any thing written after a piece has been once finished. The initial letters P. S. often used when any thing is to be added to a finished letter, stand for these words. *Sometimes do more execution*—Here the satire applies both ways, Execution is used for “killing” or a conquest in love. Women do the conquest and the number of their conquests, with the help of the fan, exceeds the number of men killed with the men’s swords. *Under me*—Under my directions.

To the end—In order to gain the object—of training ladies in these arms. *By the right observations...machine* (p. 301)—Notice the humour in the use of the words “genius,” “deligently” and “on half-year”. The accomplishment is so precious that it requires genius to be learnt. Nor would genius alone suffice. A person possessed of genius must be deligent too ! When with genius and application full *six months* are required for a person to acquire it !

Page 301: *Modish*—Fashionable. *In all its parts*—In all its details. *Close*—Adjective for the participle *closed*. *It discovers all of a sudden &c.*—The fans generally have pictures painted on them. These cupids, garlands, altars and are all painted on the fans. *Sits fair*—Is favourable for conducting sound. *They give a general crack*—By all shutting up their fans, sharply.

Page 302. *Ground their fans*—This is taken from the word of command “Ground arms” given in the army at which the rifles are laid down. *Any other matter of importance*—Notice the humour. All the thing mentioned before are implied to be matters of importance. *With an air*—With an affected grace of manner. *But if a lady does not misspend her time*—Notice the “mis spend.” *Zepheers*—Orig., a west wind ; hence any light breeze. *Angry flutter, modest flutter &c.*—Flutters corresponding to these emotions in the mind. Read on for a full explanation. *A disciplined lady*—One trained by the writer.

Page 303. *That I have been glad*—The lover, had he been present, could have taken liberties, which the lady would have permitted in her present state of languor but would have refused it in soberer moments. *Prude*—A prude is the opposite pole of a coquette. A prude is a person who displays an unnecessarily stiff behaviour and professes to observe, under the name of morality, a rigidity of conduct which simple morality never insists on. *The passions of the fan*—See the page preceeding, line 7 from the bottom. *Gallanting a fan*—Gallanting is playing the part of a

gallant or cavalier servante. Young gentlemen are taught how to make themselves agreeable to ladies who carry fans.

Analysis :—The paper is an exquisite "satire upon coquettes" or a representation of their several fantastic accomplishments. A school has been established for drilling ladies into an effective, killing and graceful use of their fans. By the right observation of a few words of command :

Handle your fans,
Unfurl your fans,
Discharge your fans,
Ground your fans,
Recover your fans,
Flutter your fans,

a "woman of a tolerable genius" for coquetry learns the whole art. The thousand uses made of the fan by the finnikin coquette are all taught. As a P. S. is added the further information that gentlemen also are taught the whole art of gallanting a fan.

A LADY'S DIARY.

Page 804. Tuesday last—Spectator of March 4th, 1712. *Accounts of many private lives cast into that form*—Accounts of the life of private individuals, put into the form of a journal or a diary. *The Rake's Journal*—Rake is the name given to a man grown old and hardened in the ways of vice and dissipation. French *roué* is an equivalent for it. *The Sot's Journal*—Sot is another name for an idiot. *Whoremaster's Journal*—A whoremaster is man dealing in whores or public-women. The use of such an indecent term would not be tolerated for a moment in any literature of the present day. The times of Addison, however, were loose. *Mohock*—Mohocks or Mohawks were the name given to themselves by a party of young gentlemen, of rank chiefly, who made it their business to patrol the streets and to undertake all mischief generally, especially such as beating the watch, wrenching off the knockers off the doors, giving innocent gentlemen a fright and so on. *Trifles and impertinence*—Impertinence had better be taken in its literal sense "of not belonging to a thing." Impertinence would then mean, things not to the point i. e., useless things. *Dallied with*—Trifled with. *Dalliance* is the name given to sweet, trifling. *In short, my journal.....reason*—The object of the journal is to expose folly. There are certain actions, which are in themselves in-

different and would assume the aspect of an offence or not according as they are performed or not by persons endowed with reason. The object of the journal is also to hold up to light, the unpleasantness of such unmeaning or trifling acts being done by reasonable persons. *Holds up to the light*—Reveals; exposes. *Journalist*—A person who keeps a journal or diary. In the present day, a journalist means one who contributes to journals or a newspaper writer. *Modish state of indifference*—A state of indifference, or total avoiding of any show of excitement, emotion or feeling is essential to all fashionableness. Here however, hardly that is meant. What is meant is that the correspondent was placed in a fashionable life and also that was in a state of indifference about virtue and vice. *Gallantries*—In the bad sense. Reprehensible flirtation; *Divested*—Disposed of.

Page 305. *More pleasing...readers*—Notice the attack on the "generality of readers." The generality of readers prefers to hear of gallantries and has on the whole a rather dull sense of morality. *Warm applications*—Very earnest solicitations. *At my disposal*—Under nobody's control but mine own. *Could not go to sleep...Journal*—Mark Twain maintains that keeping a journal regularly requires a degree of strength of mind of which few ordinary mortals are capable. See "The Innocents abroad." *Pretty fellow*—A fine man. *Have*—For *has*. The antecedent of *who* is *lady*. *A dish of Bohea*—A cup of tea. Bohea is a particular kind of tea. *Tried a new head*—Tried a new way of dressing the hair. *Vony*—Evidently the name of pet dog, short for Venus. *Mem*—Memorandum; to be borne in memory. *Cheaptened a couple of fans*—Bargained over a couple of fans. *Mr. Froth passed in his new liveries*—Mr. Froth passed by—his servants having the new livery on. Notice the name Froth, how admirably suggestive of superficialness. *Paid a visit...town*—Went over, just to discharge the obligation of calling. She wanted to avoid them and did so. *Basset*—A game of cards. See the account of it before. *Set upon do*—Bet on that particular card. *Set again—Stake upon*. Ace is the name of the card with one spot in the centre—there being four aces one of each suit.

Page 306. *Punted to Mr. Froth*—Punt is a technical name in the game of card called Basset. Notice how the lady's day is spent in sleeping, eating, drinking and visiting and the night in dreaming of her lover. *Aurangzeb*—The name of a new play written by Dryden. *Cupid for Vony*—Vony is evidently the contraction of Venus. It would not be bad idea to match her with

Cupid. *Tire-woman*—Lady's maid. *Tire* is simply short for *attire*, *dress*. *How lady Heetick...window*—Notice the delicious absurdity in the extravagance of sentiment. A pet monkey leaps out of a window the most natural thing for a monkey to do, but its mistress receives such a shock that her health is threatened and she needs being enquired after. Notice also the name of the lady, while bearing in mind that hectic spots on the cheeks, are the signs of consumption and sometimes accompanies heart-disease. *Looked pale*—With the life of laziness and one uniform round—eating drinking &c., looking pale would be natural enough. *Fontaga tells...not true*—The tire woman or the maid who helped in dressing was artful enough to say that the glass is false. Notice the obvious artfulness in this statement and also the evidently satisfied and amused belief of the mistress in this statement. *Wash*—A preparation for improving the skin or hair. *Mr. Froth's opinion of Milton*—The honour lies in Milton being totally unintelligible to Mr. Froth and men of his kind. *Crimp*—Also a game of cards. *Glass*—Looking glass. *By three*—Before three o'clock. *Mantua maker*—Dress maker, see page 125, l. 6. *Skuttle*—Method of walking.

Page 307. *Something to tell me...true*—Whatever Mr. Spiteley has got to say is sure to be against Mr. Froth and our journalist being in love with Mr. Froth, is naturally unwilling to believe them. So, she assures herself and others that what Mr. Spiteley has got to say is false. *Indamora*—The heroine of Aurenzebe. *Mr. Froth at my feet...Indamora*—Indamora a character in the play, which must have been running in her head. *Shifted a patch*—To find out, at what spot it would appear most beautiful. Notice the exquisite idleness—Shifted a patch for half an hour! Also see page 73. *Ancora*—Encore; again. *Turned off a footman...rude to Veny*—Notice the frivolity which esteems a dog's comfort above a man's bread. Notice the words "rude to Veny." Rude is applied to men only—We can not be rude to lower animals. By saying that the footman was rude to the dog, the dog has been exalted to the rank of human beings. *Melancholy dreams*—Nicolini was the famous singer at the opera. If Nicolini had said that he was Mr. Froth, it would have been melancholy indeed for Nicolini, but it would have been well for Mr. Froth. *Mobs*—A kind of cap worn by ladies. *Dumb man*—Duncan Campbell is said to be deaf and dumb. *Sunday...indisposed*—Observe that on the only day in the week on which she would have turned away her thoughts from trifles and

paid some attention to devotion. She proves indisposed—the indisposition being either feigned or if real, brought on by the week's unhealthy life.

Page 308. *At a loss to know...well or ill*—Notice the satire in this. The lady passes her time in one round of idleness and frivolity and yet, so very dull are her powers of discrimination, that she does not know, whether she spends her time well or ill. *Never thought of...how I did it*—Never before thought of considering, how I spent my time. *Resolve to finish...leisure*—Notice the humour in this. Working of the violet leaf is the only thing she can approve of and she determines to finish it the first day she has leisure.—But what keeps her engaged? Why, her frivolities. So it comes to this, that she will do a thing, which she approves of, after she finds leisure in her all-engrossing pursuits of levity which again she cannot approve of. *Mr. Froth and Venny*—The lover and the favourite dog. *Mr. Froth bring matters... suddenly*—Lovers are said to bring matters to conclusion by proposing openly for the lady's hand. *What a pretty figure*—Ironically. As her present life is, an account of it, like the one we have had just now, would not be at all creditable. *Uncertain author*—Ben Johnson. *Hearse*—Here; a tomb. *Death, ere thou... these*—Before death could have for its victim another individual as learned, wise and good as this lady, death itself would die or cease to be, the end of time being come. In plain language, there can not be another mortal, as wise, learned and good as the duchess; from now till the end of time.

✓ **Analysis** :—Late hours and a thorough idleness. Day begins at midday and is spent in dressing, eating, shopping, going to the play and gambling. Mr. Froth and Venny concentrate a great deal of affection and thought. The only memorable event in a day is the breaking of a tooth in a darling comb or the breaking of a China cup. During a whole week the only work approaching anything useful, is working half a violet in a handkerchief. The whole week one continuous round of idleness and frivolities and an indisposition on the Lord's day.

FASHIONS FROM FRANCE.

Page 309. *Safe and honorable*—A peace which ensures safety to the subject and which has not been the result of cowardice or any dishonorable action. *Safe*=Safety-ensuring; and *honorable*=honorably secured. *Inundation*—Flood. Most of the trifling

fineries of dress have been credited to France and her manners. *Laughter and impertinence*—Impertinence had better be taken in its literal sense. *French fopperies*—A fop is a person who bestows undue care upon his person and dresses, sacrificing other legitimate claims to his care. *By the length of the war...forgotten*—Intermingling with France has been forbidden as long as there has been war. A long time had elapsed since the beginning of the war, the nations had been parted so long and thus the impressions of one upon the other begun to be fainter. *As there is no evil...it*—Cf. the common saying. "Every black cloud has a silver fringing to it." *Valet de chambre*—A servant (male) of the chamber; personal attendant. *Forsooth*—In truth. *Sooth*—Truth. *Handy*—Dextrous; Skilful in handling things and active. *Male Abigail*—Male lady's attendant. The word comes from Abigail Masham, the lady's attendant, who swayed the destinies of kingdoms. See Samuel xxv. *Tripping about*—Nimbly moving about. Trip is the name given to nimble and quick walking, especially of the ladies, from the round Trip, Trip, made by the small heels and soles. *The whole race of them*—Of the valet de chambre.

Page 310. *Receiving visits in beds*—Receiving visitors, while lying down in bed. *Ill breeding for a woman...stirring*—It was then held unmannerly to refuse to receive a visitor for the simple reason of not being dressed and out of the bedroom. *A porter*—A gateman. *Arkward excuse*—Such as the lady's not being up and dressed yet. *Prevailed upon Will Honeycomb...discourse*—Notice the humour in ladies' being travelled and yet there being no chance of a conversation so soon as the author is introduced as a foreigner. Cf. "there are great numbers of travelled ladies...smoke of London." P. 313. *Travelled ladies*—Ladies who have travelled over the continent and have adopted some continental fashions. Many ladies put on, foreign airs simply for the sake of having the appearance of travelled ladies. This lady was evidently one of that kind as she could not speak any language but English. *Undrest*—Drest in the comparatively light clothing, which people wear in private, such as when sleeping or when just risen &c. *Put on her looks*—Notice the sarcasm. Evidently her looks or appearance was a thing that could be put off and on—i. e., she used a great deal of art in her toilet, so as to give herself a look different from and better than the one that nature had given her. The rest of the sentence explains. *Nice*—Carefully arranged. *Nice disorder*—It was studi-

probably meant by the author. It means literally *alive*, i. e., *Sprightly*; lively. *More awakened...discretion*—The French aim at making the women so lively that they can neither be virtuous nor can observe propriety. *A blush is unfashionable*—Blushing, the most natural and beautiful sign of shame is really unfashionable, but not because shame is decried. It is not consistent with a good breeding to show any emotions or feelings and blushing is repudiated only in as much as it betrays the feelings of the mind. *Silence more ill-bred...spoken*—This also is a fact, though not because of even bad language being preferable to silence as the author seems to say. Silence in company is awkward and is generally the outcome of shyness or rusticity or some such cause which had prevented the silent person's mixing in company. That is why it is unmannerly. *Narrow conception*—Scanty converse with the world or mixing in it. *Family behaviour*—Behaviour of a person who has been restricted to dealings with persons of his or her own family. *By the noise...from France*—By her loud talk and conspicuous manners, she was at once made out to be newly returned from France, the loudness and immodesty of which place she had brought along. *Soliloquy*—A thing spoken to one's ownself. Generally a wish, an observation or a remark, which we address to nobody in particular and seem more to speak to ourselves than to any body else. *Dear witches enter*—Notice the absurdly light tone of speaking of the witches as dear! Page 312. *Better on*—(Thomas) a chief actor of his day (1635-1710). *Balloon*—A noted actor. *Blank*—A character in Macbeth. *Young baronet by name*—There is something very coarse in calling out loud to a person by his name—especially in a public assembly like this. *Little...herself*—Quite a number of persons had been listening to her. *Sphere of her impertinence*—The range of her chattering. The distance within which her chattering could be heard. *Planted myself*—Placed myself. Notice that plant always implies firmness. As the author had a mind to listen to the play, he *planted* himself in a position of advantage. *Childishness of behaviour*—Affected childishness of behaviour. *A natural...after it*—A natural behaviour, which has no artificial restraints upon it is charming just a child's behaviour is charming. Indeed it is so very charming that it is not at all surprising that attempts should be made at imitating it. *Pedantry*—A offensive exhibition of personal knowledge. See pages 134-5. *Hard to hit*—Difficult of being imitated accurately. *Ill breeding...hard word right*—The politest ladies used to be ignorant, so ignorance

(affected) had come to be recognised as polite and to pronounce a hard word right was accounted to be pedantical. *Murdering them*—Mispronouncing them. Writing incorrect language is called murdering grammar, reading an author very badly or to put an absurd construction upon any of his writing, is called murdering the author and so on. *Politeness*—An act of showing polished manners.

Page 313. *Out of the countenance*—In confusion. A person is said to change countenance, when he or she is confused. *St. James*—See page 142, l. 8. *Travelled ladies within the smoke of London*—These ladies have lived all their lives within London and merely affect foreign manners and airs. *Gleaned up*—Picked up.

Analysis :—The frivolity and foolish fashions imported from France make the author wish almost that the wars should continue or at least there should be an act of Parliament forbidding the importation of French manners. Affected manners, laughter and talking aloud in public places, displaying affected feelings in theatres &c., form a very disagreeable trait of the persons who imitate the French.

WOMAN ON HORSEBACK.

Page 314. *Subject that never vary*—Such as country manners, Female dress. *Immutable*—Unchangeable. *Take their rise... present age*—The papers are called forth by the folly &c. *Set to watch*—Stationed or employed express for the purpose of watching. Notice in this connection that Spectator is the name he gives himself. *The petticoat...motion*—As soon as the petticoat began to assume absurd dimensions the Spectator noticed it and gave up his reflections on it. See the Trial of the Petticoat. He says he observed the motion—observe that it was precisely his duty since he was set to watch. *Begun*—For began. *The party patches...them*—See the paper on Party Patches, page 73. *Intelligence*—News. This word is generally applied to that sort of news which is related to an enemy's movements. As a general thing scouts bring intelligence. This word is used here, because he is set to watch. *Hood*—See page 291. *The like contingent subjects*—Similar contemporary subjects. *Quashed*—Silenced; exterminated. *Posterity well scarce...written*—All the little irregularities, which the papers had been written to attack, have ceased to exist. Posterity will know nothing of the irregularities and will fail thus to see the point of most of the papers. Thus, the papers

may be altogether uninteresting to them, though they had been in great fashion, when the follies they attacked, existed. *In no little rogne*—In great fashion. *Vogno* is fashion. *Fantastic conceits*—Fanciful conceptions. Queer or whimsical or odd notions of my brain and having no existence in real life.

Page 315. Figure...speculations will make—The estimation in which they will be held. *Old plate...weight regarded...fashion lost*—With plates of precious metal, the weight of the metal always remains the same and thus brings its own price. The design, however, may get out of date and though it had costed a great deal may bring nothing in. Addison says his writing will be like that. His style (the stuff of which the article is made) will always compel regard. But the particular drift of each (like the design of a plate) being lost, his writings may fail to be appreciated, fully to the extent which is his due. *Fervile extravagances*—Extravagances of the women. Their out of the way conducts. *The smart part*—The clever members. *Imitation of the smart...opposite sex*—Wigs were in fashion at the time; and a man's smartness depended upon the shape of his wig as it depends upon the style in which a man's hair cut in the present day. Some ladies for the convenience of riding tied up their hair in a bag and thus appeared to have wigs on like the smart part of the opposite sex. *High-roads infested*—A place is said to be infested only with obnoxious things, e. g. rats, snakes &c. The roads are frequented by ladies who appear to be in a wig, but the sight of it is so odious to the author that he says that they infest the roads. *Female cavaliers*—Ladies who look like cavaliers. *About this time twelve months*—About this time, twelve months ago. *Equestrian lady*—A lady on horseback. *Gentlewomen, saving your presence...hat*—"Saving your presence," is added when anything has been uttered, which should not have been uttered in that company. The country fellow thought that a woman "in a coat and hat" is such an immodest sight that it should not have been described before the good knight, whom they all respected. Now he had to say, what it was and then made that apology. "Saving your presence" is the same as "excepting your presence." When a man says anything with a "saving your presence" it means, "this is what I would say, if you were not present here." *Gentleman-like lady*—Simply because the lady had a riding coat and hat. *The male part querist*—The upper part of the body—the offending coat and hat. Querist is a questioner.

Page 316. Dermaphrodites—A general name given to in-

dividuals of neuter sex, though it originally came from a person, who combined both the sexes in one person. In the present case the original meaning is more applicable as the lady combined the dresses of both the sexes in her own person. *Juvenal*—The great Roman satirist, who lived in the latter part of the first century. He denounced vice in most indignant terms. Sixteen of his satires still exist. *With what an indignation*—Take this to qualify "described" and not "should we have seen her" as at first sight one would be inclined to do. *Riding habit*—Habit means dress. Riding habit is riding dress—not the practice of riding. It is a plain skirt just thrown over a pair of men's breeches and long boots. *Greater monster than Centaur*—The Centaur was a monster of mythology. Supposed to have the head and breast of a man united to the body of a horse. It is supposed that these mythical monsters, generally represent some evil popular and prevalent among the people. The female in a riding habit, being eminently an evil thing in nature, it too would have been represented by some monster or other. *Purifying waters*—Libations as they are called. *Expiate*—Atone for; to remove the evil influence of. *Shades*—Spirits. *Portia*—Wife of Marcus Brutus and daughter of Cato the younger. Her husband was one of the conspirators who slew Julius Cæsar. She is famed for her womanly wisdom and love for her husband. *Lucretia*—The wife of Collatinus. She is famed for her modesty and fidelity to her husband. Tarquin the proud king of Rome, having outraged her, she committed suicide and this led to the expulsion of the king and the establishment of the Republic, B.C. 510. *To keep up the partition between the two sexes*—By observing difference in dress. *Giving into*—Yielding or giving way to. *I hope*—The hope was not fulfilled, as the custom of the present day show. *Amphibious*—Really animals that live both on land and in water. Hence a thing possessing two distinct natures. *One general key to the behaviour*—One method by which to interpret their conduct.

Page 317. *Fain*—Gladly :—an adverb. *The design...beholders*—The object of this new fashion of wearing riding habits, coats and hats, is to make greater impression upon male beholders, than before. A novelty is bound to strike or draw attention. *Commode*—See page 83, l. 12. *To smite*—To impress. *Breeches and jack-boots...commode and a night-rail*—The lower part dressed in man's riding clothes and the upper dressed in woman's clothes. Jack-boots are long heavy top-boots, reaching up to the knee. *Night-rail*—A lady's night gown. *Infected*—Contaminated; gave

contagion by touch ; tainted. *Not in derogation...people*—What the author says about France, is not to be understood as a depreciation of the whole French nation. *Having more than ones...gross*—The author in the present instance disclaims all reflection upon the French as a nation especially because—he has very often found fault with those general reflections which condemn kingdoms or commonwealths as a whole. *In the, gross*—Wholesale ; as a whole. *Caligula*—Emperor of Rome. A. D. 37-41. He lost his balance of mind by an illness and became a tyrant. *A piece of cruelty...Caligula*—This sweeping general condemnation of an entire nation or people is as cruel, as it was for Caligula to have wished that the Roman people had one neck &c. *Assurance*—Boldness. It more nearly approaches impudence.

OMENS.

Page 321. Omens are signs which are interpreted to portend either good or evil. Omen by itself is generally used for evil omens or portends. *Acquaintance*—A person with whom an acquaintance has been made. The difference between this and a friend, is one often overlooked by the student. A friend is an acquaintance for whom a warm regard is entertained. *Dejected*—Sad ; depressed. *Portended*—Prognosticated ; showed signs of. *Settled melancholy*—A deep and permanent melancholy as opposed to a passing one. The lady had been thinking of her coming misfortune all along. In her superstition she is sure it is coming and she only waits for it, hence the settled melancholy of her countenance. *Which I should have been...proceeded*—The author would have been in some concern for her, considering how melancholy she appeared, if he had not known the reason for it. Knowing the reason to be childish superstition, he could not naturally take the interest that he would otherwise have taken. *You may now see...night*—This was part of her dream. She must have dreamt that she saw a face in the candle, which perhaps threatened danger. The author's face resembled the face in the candle. Notice the apparent absurdity of the statement "stranger that was in the candle." This is given to typify all dreams which are more or less absurd. *Go into join-hand*—To begin to write a joined-hand, like ordinary handwriting. "It was a little child—he had been writing his alphabet so long, but now having learnt them, he was to go into joined-hand." *Oddness of her fancy*—

Eccentricity of her ideas. *Childermas day*—or the feast of the Holy Innocent. It falls on December 28th. An anniversary of the church in commemoration of the massacre of the children at Bethlehem by order of Herod. Childer is plural of child; mas for mass = religious service. The anxious mother, by some connection of ideas, thought that day unlucky for her child. *Any body would ...weep*—Popular superstition accounts Thursday as an unlucky day and if nothing of any moment is undertaken on that day, it then comes to a systematic omission of the day from the week, which of course is a very great loss. So the author was wondering at any individual's making it a rule to undergo such a big loss. *Trepidation*—Trembling. *Let it drop*—It was considered very unlucky to spill salt. *She immediately startled*—She immediately started. *Looked very blank*—Looked very confused.

Page 322. *Concern of the whole table*—Anxiety of all the persons seated at the table. *Began to consider...family*—Notice that the family was so intensely superstitious and took the things so much to heart and made themselves so really miserable over them, that the author at last began to think that he had brought a real disaster on the family—while he was perfectly innocent and nothing threatened the family. *Recovering herself*—Regaining her self-possession. She had been so much disconcerted as to lose control over herself. After regaining it. *Misfortunes never come single*—Another saying of popular superstition. The lady believes it to be perfectly true and applies it as the most natural thing in her present case. *Friend acted under part*—Acted but an inferior part. His function was apparently to offer assents—he never made any suggestion. *Fall in with*—Agree with. *Almanza*—The English and their allies, the Dutch and Portuguese; under Earl of Golway were defeated by the French and Spanish, the leader of the victors being Duke of Burwick, an English man. This decided the fate of the Austrian claimant, and Philip V. ascended the Spanish throne. Here spoken of as an unlucky event, along with the falling of the pigeon-house. *Yoke-fellow*—Wife. Life is like pulling the plough and our wives are those who pull at the other end of the yoke. *Being a man... yoke-fellow*—The man is more goodnatured and pliant than sensible. Out of his goodnature he assents to everything that his wife suggests, instead of exercising his reason and checking her in those absurd superstitious fancies. *The pigeon-house...table*—The pigeon-house must have fallen through an accident and the salt must have been spilt by an accident, but the mere fact of their happen-

ing on the same day, is seized on by the ignorant mind and one is fixed on as the reason for the other. *Wench*—A girl. The mind is referred to. *And the next post...Almanza*—The battle of Almanza is also put down as the result of the spitting of the salt. But as the reason for the battle was something very different from any splitting of salt the absurdity is more manifest. *After having done...mischief*—More properly, the author had done something which was quite as serious as what the maid had done and could thus lead to equally disastrous results. *Taciturnity*—Silence. *That figure*—A cross, signifies a quarrel. *Humour her so far*—Act according to her pleasure, as far as &c. *If is...him*—It is very easy for a man to find out, when another is possessed with aversion to him. Aversion is hatred, distaste. *With an unfortunate aspect*—With an aspect or countenance which brought misfortune to others or which bore traces of misfortunes of his own.

Page 323. *Subject us to imaginary afflictions*—They make us liable to real suffering on account of imaginary causes. The lady, for instance cited just now, had a most settled melancholy and yet for no real harm come upon her. Imaginary afflictions would mean, afflictions which have no real existence. The meaning here, however, is, suffering, without real and adequate causes for it. *Indifferent*—Insignificant; of no importance. *Shooting of a star...rest*—The shooting of a meteor is accounted of bad omen. *A screech-owl has alarmed a family...robbers*—The hooting or screeching of the owl is accounted of very bad omen. A screech-owl by threatening superstitious fears, has caused more fright than a band of robbers who threaten real danger to life and property. *Plucking of a merry-thought*—The merry-thought is a forked bone of the breast of a fowl, shaped like a V. It is a common custom for two persons to break it between them and the one who holds the large part has his wish granted, whatever it may be. It is a popular superstition. *Omen*—are signs which is supposed to portend good or evil. *A cricket*—is supposed to foretell the approach of death. *The voice of a cricket...lion*—The voice of a cricket, is said to portend death. (Such crickets are called the death watch). The roar of a lion means imminent death. But the portent of death, frightens more than the presence of death. Such is the unreasonable nature of superstition. *Nothing so inconsiderable...prognostics*—To a man who is continually on the watch for portents and omens, every little thing assumes importance and becomes sometimes, full of a dreadful significance. *Prognostics*—Forecasts; foresigns. *A rusty nail...prodigies*—Only

an illustration of the sentence "There is nothing so inconsiderable &c." *Prodigies*—Wonders. *Thirteen of us in company*—Thirteen is accounted an unlucky number. If there are thirteen present either in a room or at table, it, generally is, supposed to portend the death of one in the company. *Panic*—Sudden and overpowering fear is given the name of Panic. It was originally supposed to be due to the god Pan. *Fallen sick*—in consequence of fright. *Expedient to break the omen*—A contrivance to nullify the omen. *Half the women...night*—Through superstitious fear. It is a very well known fact that fear has the power of producing effects similar to those of that which we dread.

Page 324. *Troubled with vapours*—Troubled with such dismal imaginings. Also see page 167. *Sibyls*—Those virgins, who officiated at the temple of Delphi and out of whose mouths came the oracles. *Forebodes and prophesies...other*—She is continuously prophesying. *Is seeing apparitions*—She continuously declares having seen them. *Death-watches*—A kind of beetle or cricket, which makes a ticking noise, as regular as the tick of a watch. *Frightened out of her wits*—Frightened out of her senses. The howling of a dog (that particular kind which sounds like a long mournful wail) is supposed to portend death. This maiden lady was suffering from the toothache, when she heard the dog howling which meant somebody is going to die. Her fright must have been occasioned by thinking of herself as the person who was probably going to die. *Impertinent terrors*—Terrors which do not belong to us or are in no way related to us. *Supernumerary duties*—Additional duties. Such superstitions, not only give us frights, which we need not have had, but they force us to do many things in addition to our common everyday duties. *Retrench*—Abridge; curtail; diminish. *Divining quality*—This quality of guessing beforehand, what was going to happen; the power of reading the meanings of omens and signs. Cf:—"Wot ye not that such a man as I can certainly divine?" Gen. xlv. 5, 15. *Anticipate*—Feel beforehand. *The relish of any happiness*—The acute satisfaction and pleasure which a happiness brings. The pleasure and the satisfaction is felt only when the happiness comes suddenly. If it is known beforehand that a happiness is coming, the keenness, or edge of the satisfaction is taken away. *Nor feel the weight...arrives*—The knowledge of coming misery weighs more upon the mind than the actual presence of misery. *Fortifying myself*—Taking means of protecting myself. *Presages*—Presentiments; omens.

Page 325. *The whole thread*—The entire stretch or extent. *Either avert them...advantage*—When we have placed implicit trust in God, we feel that there may be omens, portents or presages without number but whatever happens, will happen only with the sanction of God and by his will. So we may rest perfectly content that whatever happiness will happen for our good, even if we fail to see the benefit of it at once. *Solicitous—Anxious*. The author says that he is not at all anxious to know when he is to die and the manner in which he is to die because God knows both and God will not fail to comfort and support him under those circumstances under which, he is to die.

LADY ORATORS.

Page 326. Orator is a speaker. One who aims at conveying some instruction through a speech delivered. *Socrates*—The celebrated Athenian orator and philosopher, born B. C. 469, died B. C. 399. *Aspasia*—The beautiful, learned and wise mistress of Pericles. Her high mental accomplishments made her house the centre of the best literary and philosophical society of Athens, and it was frequented even by Socrates. *Instructed in eloquence*—Instructed in the art of delivery. *If I am not mistaken*—This form though very common is not quite correct. It is better to say "If I mistake not." *The Universities*—Of Universities, properly called so, there are only three in the British isles, Oxford, Cambridge and Dublin. An university is a place of education, where a man is trained and prepared for life and not only where a person may have a few lectures in, or worse still may have a few questions asked him, on, mathematics, science or literature. *Rhetoric chairs*—The professorships of Rhetoric. *They could talk...anything*—Their extent and depth of information is such that, almost any subject that can be started, they have information about and not only that, they have enough of information to enable them to talk continuously on the subject, for a long time. To say this of a man, is praising him very highly indeed. *Talk whole hours...upon nothing*—This comes to just the same thing as saying that women speak on even when they have not got anything sensible to say or they are given to idle chattering. This is a far from a compliment. *Extempore dissertation*—An offhand discourse. A discourse given on the spur of the moment without previous preparation for it. *All the figures of rhetoric*—All the different figures of

speech, employed in language for the purpose of heightening effect and increasing emphasis. The figures of speech are Metaphor; Simili, Metonymy Antithesis &c. *I am persuaded*—I am convinced. *Debates which arise*—Notice the humorous styling of the quarrels. *Ladies of the British fishery*—Fishwomen of the market. Fishwomen, all over the world are notorious for the use of bad language. The way the fishwomen exchange abuse in their quarrels, would show, how they would behave if employed as counsels in courts of justice. *Billinggate*—the name of the great fish-market in London, is a synonym for such language. This is a sarcasm against the lawyers too. *Stirring up the passions*—Especially anger, is the passion stirred up. *Socrates his wife*—Socrates's wife. Xantippe the famous shrew. See page 42, l. 21. *Greater proficiency than...teacher*—Socrates's wife used often to quarrel with him, as the story goes, while he kept perfectly quiet over the whole affair. The teacher above mentioned is Aspasia.

Page 327. *Invectives*—Abuses. *Censorious*—Fault-finding. Censoriousness is the name given to that sort of disposition which is given to severe criticism and fault-finding. *The imagination... wonderful*—The imagination of these are said to be wonderful because they always find or fabricate faults which nobody else can see. Their elocution is called wonderful also on account of their skill in putting a thing into words that would be precisely the most offensive and also on account of their skill in delivering these terms of abuse with gestures, faces and tones, calculated to be the most irritating. *Fluency of invention*—Rapid fabrication. *Capiousness of expression*—Plenty of words. *Enlarge upon*—Deal extensively on; speak long on. *Circumstances*—Details. Cf. "Tell me the sum, the circumstances later." They will tell over the same story, each time giving new details and using new phraseology. *Make an unhappy...conversation*—The unhappy marriage was made the topic of the old lady's conversation for a month. *Wore out a pair of coach horses...her*—The coach horses were completely worn out by taking her from house to house. And she went from house to house to express the interest she felt in the bride who had made this unhappy marriage. *On this side*—On the side antagonistic to the bride. *Some malicious people*—This is always how gossips speak. *The censure and approbation...discourse*—The praise or blame of these women and of people like them, are not to be attached any importance to us, as such. They serve merely as helps to conversation. *Gossips*—Notice the history of the word. Gossip

—God, sib. At the Christening of a child old women came and chattered together and the god-mother used to be chosen of their number. Gradually the term lost all other significance but that of women given to idle chattering. *Mr. Fiddle Faddle*—This is, of course, an imaginary person. *Mr. Grundy* is generally the name given to the typical gossip.

Page 328. *She hates...breath*—Expresses her love for one thing and her aversion for another at the same instant. *Hates, loves, talks to her parrot &c.*, all these things are for the purpose of giving her the greater scope for talking. *Is uneasy*—Professes to be out of health. *Part of oratory...called action*—That part of oratory which lies in making appropriate movements of the body or of the limbs—gestures and postures. *Speak for no other purpose...fan*—The only object of a coquette's speaking, seems to be, to supply a motive for moving a limb or for displaying a charm in some other way. *News-mongers*—Those whose business it is, to retail news from place to place. *Mimics*—Those who imitate the speech and manner of others to make fun. *Loquacity*—Talkativeness. *For which reason*—That is, because the essay is on women and not on men. *They have not...think*—They can not retain anything. They can not suppress their thoughts and as soon as an idea comes into their mind they give expression to it. *Cartesians*—Followers of Descartes. *The soul always thinks*—Perhaps a reference to the famous saying *cogito ergo sum*, which is popularly interpreted to mean "I think, therefore, I exist or the fact of my being a thinking being, is the proof of my existence." [Notice that the true meaning of the statement amounts to saying "three elements constitute a person; being or existence."] Taking the popular meaning—since it is admitted that women talk so much from being unable to repress their thoughts and since a woman's tongue is perpetually wagging, it follows that she is perpetually thinking or a soul always thinking. *But as several...opinion*—Since it also is well known that women can conceal their thoughts, it can not be maintained that she talks simply because she is unable to repress her thoughts. Not altogether strangers, to the art, means "perfectly familiar with the art." *In order to it*—In order to enable me to find a better reason.

Page 329. *Voluble*—Talkative. *Loquacity*—Talkativeness. *Flippant*—Prattling; saucy. *Affluence...literally*—A flow. Affluence is ordinarily used to mean, wealth, as an affluence or flow of riches. *Animal spirits*—Vivacity. A liveliness due to a healthy and a strong body and having no connection with joy or

liveliness proceeding from a spiritual source. *Hudibras*—A comic poem by Butler. Comp:—

"But still his tongue ran on, the less

Of weight it bore, with greater ease."—Part iii. 2. 443.

The faster...the lesser weight—Race horses run fast and carry very little weight. Tongues, which speak of serious or important things are likened to weight carriers, because serious things or important ones are spoken of as "weighty." In the case of the race horse, the weight is real, in the case of the tongue, it is figurative for important. *Irishman's thought...natural*—Irishmen are generally credited with awkward sayings, whether they are guilty of it or not. The present idea of ascribing feelings to tongue is a manifest absurdity and so it is put down at the door of an Irishman. *Wanton*—Opposed to steady and sober. *Wanton wife of Bath*—An old ballad of unknown origin. *Of aspen leaves are made*—Aspen leaves, quiver perpetually. The woman's tongue wags perpetually too—whence the simile. *Beautiful female*—Philomela, daughter of Pandion, king of Attica. *Comprehensam*—From Ovid's *Metamorphoses*, i. 6. 556. etc. Translation—"Grasping her tongue with pincers, he tore it out with the cruel sword. The furthest root of the tongue quivers. The tongue itself lies on the ground, and, trembling, murmurs to the black earth, and it throbs, just as the tail of a mutilated viper is want to leap." *Coquetry*—~~attempt to attract notice or love~~
from vanity

Page 330. *Accomplices of sound*—Accompanying organs which helped to produce sound. *Fabulous*—Mythical; untrue. *Rippin-woman*—Sellers of apples. *This little instrument*—The tongue. *Dissonance*—Disagreement of tones. *Tuned by good nature &c.*—Actuated or led by good nature &c.

Irving—~~to sound untidily~~; quarrel.

ADVENTURES OF A SHILLING.

Page 331. *Adventures of a shilling*—The vicissitudes or the different fates of a shilling. Adventure means a hardy and hazardous enterprise. *Inexhaustible fund of discourse*—A very large number of subjects for conversation. *In complaisance to my way of living*—In approval of my way of living. *Advanced*—Proposed; propounded or formulated; gave out. *Paradox*—A seeming puzzle. See page 117, l. 27. *Required much greater...business*—To fill up or occupy a retired life, handsomely or well, requires more merit in the liver than to occupy a life of business. This is a paradox. Because, one would naturally fancy that in a busy life

where a man comes more in contact with others, greater talents would be required to enable him to hold his own. While in a retired life a man may be what he chooses and there is nothing to call forth, or necessitate the exercise of his powers. *Become—Adorn. Rallied—*Chaffed or made fun of. *I defy...life—*Defy is to challenge. None of the gentlemen who value themselves on being in motion could prove having gone through half the adventures that the shilling had gone through. If being in motion constituted any merit, then the shilling was meritorious than they. Something like this—is the complete idea. *Dream...delirium—*In a dream the facts are generally connected, though the connection may be most unnatural but in a delirium the facts have positively no connection, one with another. *Reared itself—*Erected itself. *Raverie—*A wild fancy. *Silver sound—*All metallic sounds are sweet and notably so, among them is the sound of silver.

Page 332. *Born...village of Peru—*The silver mines of Peru were known from the earliest conquest of the Portuguese and the Spaniards. *Ingot—*A lump of bullion (i.e. the metal while not yet coined) is called an ingot. *Convoy—*Convoy is the name given to a fleet protecting trading vessels. It also means escort, protection. *Sir Francis Drake—*A famous English admiral. In 1577 he plundered Spanish towns on the coast of Chili and Peru. He sailed round the world. He fought often against the Spaniards and took an important part in resisting the Spanish Armada. *Convoy of Sir F. Drake—*The silver must have been brought over to England when these piratical heroes swept the seas and earned name and fame by fighting and capturing Spanish ships and accounted it a glorious thing to have "sing'd the Spanish king's beard." *Indian habit—*Indian dress—garb or appearance. The term Indian usually applied to the natives of America. *Refined—*Freed from impurities; while in the case of a person, as which the shilling speaks, enlightened in views. *Naturalised—*A person is said to be naturalised in another country when he or she adopts all the manners of the country and acquires all the rights of a citizen. *Put into the British mould—*Put into the British mould; put into the British fashion. *Arms—*Armorial bearings. *Crest—*The lion and the Union, now. *Inclination to ramble—*An inclination to travel about—as a shilling must have. Money is ever changing hands. *People favoured...natural disposition—*The people helped in fulfilling the desire to travel—by exchanging it. *Every corner of the nation—*Every section of society in the nation. *Miserable old*

fellow...confinement—The shilling must have fallen into the hands of a miser who hoarded it up with his other savings. *The only relief...evening*—Notice the miser's practice of counting his money and deriving satisfaction from that fact alone. *Breaking it open...hammer*—Observe, how rudely this seems to strike us and how it shows the scanty respect the heir has for the hoarding of a deceased parent. *Separated us*—Made short work of spending the money—thus one was separated from another. *Apothecary*—The keeper of a store, not necessarily drugs. *Sack*—A particular kind of old Spanish dry wine. *Brewer's wife to Nonconformist preacher*—There is some humour in this. The nonconformists were earnest zealous men, who cried down drink. The shilling went, right from the brewer.

Page 333. *A Templar*—A student of the law living in the Temple. *Fetch'd in a shoulder of mutton*—The shilling was spent in buying a shoulder of mutton. *Twelve penny ordinary*—An ordinary is an inn or hotel. A twelve penny ordinary means a hotel where the price of a dinner is twelve pence. *Greasy purse*—An old purse which had become greasy from excessive handling. *While she kept...money*—This is evident, because so long as there was a shilling there would be money, since a shilling is money. This shows up the absurdity of most superstitions. What the old woman understood by the saying, however, is, that so long as she carried the shilling about, she would have enough of money for her expenses. *Being of a tempting breadth...parliament*—The shilling being broad, the countrymen were tempted to enlist, because they thought they would have more silver than a shilling's worth, elsewhere. *Inveigle*—Artfully induce. *List*—Enlist, by giving them "the Queen's shilling" as it is now called. *Bent me and...sweetheart*—This is a common superstition of lovers of the lower class. It was supposed to act as a charm and ensure faithfulness. *To the crown*—to the Royalist party and Charles I. *Applying more properly...love*—That was the formula repeated at the time of exchanging the halves of a broken coin. While using this formula, the milkmaid meant more than she said—because the shilling had been given to her by a lover, thus "from my love" had a significance other than what it ordinarily has. *Drinking me out*—At first less than a shilling's worth of brandy it was taken, and next a full shilling's worth. Thus the second day it was drunk out. *Properly*—Accurately. *To my love*—To my sweetheart. *From my love*—From the officer. *Beaten flat*—Straightened from the bending.

Page 334. *Spendthrift*—A man who spends extravagantly more than his income. *Sent...in company with the will*—A person when disinherited is said to be cut with a shilling. [The same phrase is used also in the case where money is withheld from a person who has been expecting it.] The spendthrift was sent his father's will and a shilling which meant, he was cut off with a shilling or disinherited. *Demonstrations of joy*—Outward evidence of pleasure, because he thought he was going to have more money to spend. *Cut off from the possession...present to him*—See "cut off with a shilling" above. *Squirred me away*—Flung me away. The word is used to represent the whistling sound made by the shilling's rapid motion through the air. *Useless during the usurpation...Cromwell*—Perhaps because it was a "Queen's shilling." *Poor cavalier...fortunately cast his eye*—All the cavaliers had become impoverished in supporting the king. A cavalier is humorously represented so poor as to have been in want of a dinner. *To the great joy of both*—The cavalier was glad to find the price of a dinner and the shilling to find release from its confinement. *Breeches*—Somewhat resemble the vast trunk hose worn by James I. when he went hunting. *Escaped wearing a monstrous...breeches*—Breeches of a very ugly cut were in fashion in Cromwell's day, from the extravagant simplicity, sternly insisted on by the Roundheads. *Counter*—A mark or token for counting. *Hours when current coin is at rest*—Gamester are busy at night, when trading people and the money they use, are at rest. *Partaking the fate of our master*—According as the gamester lost or won, were fixed the values of the counters. *Break*—Become unable to play any longer for want of money; fail; become bankrupt.

Page 335. *Less moment*—Less importance. *Retrenched*—Cut down. *Artist who conveyed me...groat*—The reference is to the "clippers" of coin. At one time, the coins were cut and silver extracted from them by a number of fraudulent people who were called clippers. Thus the value of a shilling was retained while the clippers gained some silver. "Clipping" was a very serious offence and punished with the greatest severity when detected for which reason the "underground" cell was required. *An artist*—A coin clipper :—used ironically. *Curtailed*—Abridged in dimensions. *A groat*—A four penny piece. *Change of sex*—Indicated by the change in the monarch's head. *Thrown into the furnace together*—A new coinage was issued when the bad state of the coin became shamefully notorious. *The first poet's pocket*—Poets are generally so poor, that they are

supposed never to have a shilling in their pocket. So being in the poet's pocket was quite an adventure for the shilling. *A poet*—John Phillips, was the author of *Blenheim*, a poem in praise of Marlborough's victory. 1676-1708. *Burlesque poem*—A burlesque is a comic piece intended to ridicule something. *Given away in charity*—In charity people usually use a very small sum. A gift of a shilling is quite rare. So this was a curious experience too. *Hat*—Almost of the same age as the shilling.

HUSBANDS AND WIVES.

Page 336. *Try his hand*...*Spectator*—Attempt to write one of the papers. *Rectified*—Corrected. *Conrad the third*—Duke of Suabia, was elected Emperor of Germany in 1138. He reigned up to 1152, when he died. He waged a long war with the Duke of Bavaria, after which he went to fight in the Holy Land. *Orthographic mistakes*—Mistakes in spelling. *Extolled*—Praised. *Effects*—*gods; monstrosities*

Page 337. *The ladies...did not a little triumph*—The ladies exulted not a little. They exulted a great deal, because it was a striking instance of the goodness of wives. *A little* is used adverbially to limit the verb, and not negatives *a little*. The use of *not a little* instead of *much* is an example of the figure of speech, *litotes*. *Whether in our consciences*—Whether we conscientiously believed. *Dapperwit*—Notice the name. A man is said to be dapper, when he is short in stature, slight in build and very smart and sharp. *Laden*—should be *laden*. *To be the mouth of our sex*—To be the spokesman for the men. *Good office*—Kindness; act of charity. Remember also that Lat. *officium* means duty. *Questions and commands*—A game in which one person is vested with authority to command the others to do anything, he or she likes and also to ask them any questions, he or she pleased. *Ingenuously*—Artlessly; simply, i. e., Truthfully. *Invested*—Besieged. Vest is the same word as vesture or vestment, meaning cloth. Invest is to cover as with a cloth for which meaning, Of, "When night invests the sea".—*Paradise Lost* Bk. I. *Huddle*—Confusion. *Straitened*—Put to straits or difficulty. *A town*—i. e., London. *Cry for quarter*—Ask to be spared. To confess defeat and beg to be spared. *Staggering under their burdens*—Walking unsteadily on account of the heaviness of the burdens they carried. *Rendezvous*—Appointed places of meeting.

Page 338 *Shoot out of it*—Like Jack in the box. Pop out

of it. *Filled with China-ware*—This is a hit at the unreasonable fondness that ladies have for China ware. Just at Addison's time, collection of old China and monsters &c., had become quite a craze among the fashionable people. *Appeared in a decent figure*—Had more seemly appearance. *Conjugal affection*—Love between husband and wife. *Good man*—The husband. Similarly good wife or good woman is used for the wife. Good-man and good-wife are especially heard of in Scotland and also among the farmers of mid England. *Gallant*—Lover. See the degeneration of the meaning given before. *Suspect for any but spouse*—Notice the humour in "suspect." Suspicion is used in connection with evil. We suspect a man to be a thief. Carrying a husband was such a mean practice that the woman was suspected of carrying her husband! *Her favourite monkey*—An exaggerated fondness for pet animals was one of the fashionable affectations of the day. *Huge bale of cards*—Alluding to the practice of gambling in fashion. *Little cupid*—The name of the dog. *Pug*—A form of Puck; applied to a dog or monkey. *Rake*—A confirmed spendthrift (generally gamblers) hardened in immorality. *Hopeful sons*—Promising. Those of whom hopes could be entertained not those who were of a sanguine temperament. *Flander's lace*—or Brussel's lace, is a valuable commodity. *A whole streetful of toyshops*—Note that those were held to be most precious and notice the contrast with *toy-shops*.

Page 339. *Great mountain of baggage*—Prodigious heap of the articles brought. *Lively*—Active. *Discipline of the strap*—Beating with the strap. Notice the insinuation that women form good wives only when their husbands keep them in check—even by cruel means. *Phys*—Vulgarism for physiognomy: Appearance, Face, Countenance. *Shows his parts*—Displays his talents. *Railary on marriage*—Observe that Addison's days were those of beans, when it was considered a very laudable thing to a gay bachelor all one's life and when very poor ideas were entertained of female-virtue and morality was neither well known nor at all practised. *The true story...fiction*—Notice the graceful compliment. The truth is to the credit of the sex. When the sex is abused *fiction* had recourse to. Fictions are creations of the fancy and unreal. The author would say that anything against the sex has no real existence.

RELIGIONS IN WAXWARK.

Page 340 *Every nation...to it*—Every nation is known for some production which it turns out in greater excellence than

others. *Fruitful in religions*—Produces different creeds in abundance. *Shoot up and flourish*—Are born and thrive. Shoot up is used to keep up the metaphor "fruitful." Shooting up is used for sudden growth. *We are famous abroad*—In foreign countries, known (for great variety &c.) *Pliancy*—Softness. The quality of being moulded easily is meant here, though it usually means the quality of being easily bent. Wax is very plastic. *Wry features*—Twisted features. A face is said to be wry when the features are twisted and contorted so as to give an expression of pain or disgust. The twisted and wry features probably represent the preachers of the different sects. *Tortured*—Twisted. *Dromedaries*—A kind of camel with a smaller hump and thus adapted to easier riding than the camel. Dromedaries are ridden still in Egypt. *Strange creatures*—Strange means unfamiliar rather than unknown. For a similar meaning; Cf:—"you grow exceeding strange."—Merchant of Venice. *Screwed* = *twisted*

Page 341. *Tapestry*—A very precious kind of ornamental weaving work. *A master of tapestry*—A skillful maker of tapestry. *Hydra*—The fabulous hundred headed serpent, killed by Hercules. *To hiss at each other*—Showing their antagonism between the sects. *Brandished out their tongues*—Brandish means to flourish. *Monstrous hydra...bloodshed*—This hydra was supposed to represent the different false creeds. Each head hissing at another, would then be each creed or each sect crying another down. Sprouts coming out where one head had been lopped off would represent different creeds springing from the death of one. The whole picture was one scene of confusion and bloodshed. The whole history of all false religions would present similar confusion and bloodshed too. *Flourish of musical instruments*—Flourish is the name technically applied to the simultaneous sounding of instruments. *Lopped*—Cut. *Tune (if it might be so called)*—A note is a simple sound. A tune is an air which is composed of several notes harmoniously blended. In the present instance there were jars and discords, so it could not be said that a tune or an air was played. *Bagpipe*—A musical instrument, especially favoured by the Scotch. *Gronning board*—Notice the name. *Stentorophonic*—Notice the name again. It means literally something which makes a stentorian sound. Stentor was a giant in the Greek fables (one of the Greek heroes) who had a voice as loud as those of fifty men together. Hence a noise or a voice is said to be stentorian when it is very powerful. *Sable*—The black fur of a little animal found in Northern

Asia. *Beaver*—Hat. Beaver hats were in great fashion. Modern silk hat is an offspring of the beaver hat. *Elderly*—Referring to the antiquity of the English church. *Queen Elizabeth's day*—Because the separation from the church of Rome was completed in Elizabeth's reign.

Page 342. *Seemed in years*—Appeared old. *Though.....immortality*—This central figure is the true Christian religion, called Protestantism in the form adopted by the established Church of England. It carries in its breast the single bright star in the form of a cross, reminding its followers of the cross on which the Saviour died. Its form is charmingly attractive. It is really the oldest form of religion being the earliest and true Christianity as it is immortal. *Ornaments*—Ceremonies of the Church of Rome. *Artificial wrinkles*—Roman Catholicism (which this figure represents) pretends to be very old as Patestantism is generally dated from Luther's time. But Protestantism being the earliest form of Christianity is really the oldest and Roman Catholicism has got only a pretended age or artificial wrinkles. *Sat cross-legged*—People are said to sit cross-legged, when they squat on the ground with one leg passed crosswise over another. *Tawdry*—Made up of cheap glittering and showy things. Roman Catholicism has a great deal of showiness and artificiality about it. *Presbytery*—Dissenters, who own no other church governments but those by elders or presbyters chosen by the people. These denounce all show and formality, and severely insist on a rigid plainness. *Just the reverse*—The Puritans objected to all ceremonies and symbols, esp. the cross.

Page 343. *Resembled her...sister*—The sistership means kindredship. The central figure as said before represents Protestantism with the church government as in the established Church of England. Puritanism is also Protestantism (hence the kinship) but with a different church government. *Likeness in beauty*—Both being in principle the simple noble Christianity, devoid of all isolatory and worshipping the true God in spirit. *Sickly*—Unhealthy. Puritanism is called so on the supposition that it is the out-growth of a morbid mind which insists on too much rigidness and thus looks like asceticism. *Splenetic*—The adjective from spleen. Spleen is the sign of envy and irritability. *Drawn up*—The muscles of the face are drawn up in a peculiar way when a person is irritated or is peevish. Peevishness is fretfulness. *Triple coronet*—The triple tiara is always used by the Pope. *Her hat*—The bishop's mitre. *Dissented...cross*—

The Church of England observes some ceremonies and shows as seeming for impressing especially on the vulgar mind, the grandeur and solemnities of religion. Puritanism, Dissent or Presbytery discards all shows and ceremonies. Thus Presbytery here dissents from even the white apron as too much of a livery and from the cross as looking too much like Popery. *Dowdy*—An ill-dressed person; an ill-dressed, awkward woman. Homely means simple—like things used everyday in homes. The object of Presbytery was to make herself a plain homely person—or in plain language the object was to form a set of doctrines which would be simple and used by everybody in daily life. But Presbytery is said to have made herself out a plain homely—dowdy, a set of doctrines which from the excess of abridgement of ceremonies have become something ill-becoming and ill-fitting. *Sectaries*—Sectarians; members of sects. Professors of different sects of religion. Perhaps there is a covert insinuation in this. The sectaries on the left hand were (see the next page top) Anabaptists, Quakers &c. Perhaps the author means that Presbytery has a learning towards these rather than to the Church of England. *The Harlot*—The great whore of Babylon. See Revelation chap. 17. *Judaism*—The Jewish religion. The proper Jewish religion has for its final development Christianity. This refers to the religion of those Jews who believe in the law of Moses but refuse to believe that Christ was the Messiah whom they expected and expect the Messiah yet. *Phylacteries*—Wrought works having the virtue of charms. Verses from Scripture written on parchment and rolled up used to be worn by the Jews on their fourheads and on the left arm so that it might be next to the heart. These were called phylacteries as they were supposed to behave as charms. *Typical figures*—Figures representing some moral truth or fable &c.; Hieroglyphics. *Unriddle*—Decipher. A riddle is a puzzle. *His temple*—The Jews yet cherish a fond veneration and affection for the old temple in Jerusalem, which is now in ruins and in the hands of the Turks. It was destroyed in A. D. 70. *Instead of weeping over it*—The Jews are naturally expected to lament the destruction of their sacred temple. *Counting...money*—The reference is to usury which almost all Jews follow as a profession at the present day. *Deism or Natural Religion*—That creed (most prevalent at the present day) which admits the existence of God but recognises no established form of worship. Deists are just a step before the Agnostics. *Halfnaked...upon*—The ornaments and education of the country

girl, correspond to the instruction of a few forms and modes of worship if not ceremonies in the religion. It should also be noticed that education develops a person's faculties, and makes him more useful, thus the girl's education would correspond to the development of the religion.

344. *Silver basin*—Silver basin or bowl. (Hindustani *chil-lurachi*). *Distraction*—Madness. *Hydrophobia*—Literally fear of water. The disease produced generally by the bites of mad dogs and jackals. *Anabaptism*—Against baptism. Baptism is one of the two sacraments instituted by Christ. Regarding the meaning or method of it there have arisen many differences, giving rise to different sects who call themselves, Anabaptist, Immersionists &c., according to their beliefs. *Profound composure*—Notice the humour. *Exactly parallel*—To cock the hat, or wear it any way tilted is held to be unseemly. This person wanted to avoid that unseemliness, so much that the brim of his hat was, exactly parallel to the horizon. *Garments had... button*—The Quakers. Friends as they call themselves (which this person is said to represent) insist on great plainness in dressing. The fashion of the time was to wear loose sleeves and ornamental skirts. He had discarded them, as also the superfluous of buttons. *What...cravat*—Cravat is "tie" or "necktie." What this person had on for "tie" would not be recognised to be such by anybody. *Art of...discourse*—The art of shortening the number of words used in conversations. The friends or Quakers in their conversations want to avoid all idle words and in carrying it to excess give scoffers a handle for ridicule. *Notes...Babylon*—The Quakers use too many scriptural allusions and metaphors thus Light and Babylon come in. They call themselves Friends and address persons as Friend. *The principal...thou*—The Quakers use "thee" and "thou" instead of the commoner "you." *All the...plural*—Because the second person pronouns are used only in the singular. *A particular crenel*—The Quakers are said to speak with a nasal twang. *No...nay*—Following strictly the scriptural advice of letting all one's conversation be a simple "yes" "yea" or "nay" "nay" instead of being idle words repeated without purpose. *Thrift*—Hushtary.

Page 345. *The interjections...greeting*—These acts represent the feelings which bring out the interjections, only those of pleasure and surprise are omitted. *A nomenclature*—Literally string of names. Terminology or a list of terms. *The Christian man's vocabulary*—The Quakers call themselves as Christians in the sense of strict followers of the teachings of the holy Scrip-

tures. This vocabulary gave a list of the words used by Quakers who are eminently Christian men. *New appellations...Christian names*—These gave new names for most things or if you insist on my doing so I will say that this gave Christian names to most things. *Cap of bells*—Always the insignia or badge of a fool. *Laughing and pointing*—This is a Latin construction, although such a thing is rare in Addison's writings. It is equivalent to Ridiculously pointing. We may also take it as a common English construction and interpret it to mean that the fool was laughing and he was pointing. This figure as said later on represents Atheism; all atheists laugh at all religion. *What David's fool did*—David in his psalms said "The fool has said in his heart that there is no God." See Psalm No. 14, first verse and also Psalm No. 53, first verse. *Some thousands of years ago*—About three thousand years ago, now. *Atheists...Infidels...Free-thinkers*—An atheist is one who does not believe in God. Infidel means unbeliever literally. These men are called Atheists and infidels but not liking either of the hard names they call themselves Free-thinkers i. e. persons who exercise their liberty in forming their own ideas and do not blindly follow authority. One of the leading free-thinkers of the day says that in all matters "justification is by verification" and not "by faith" as the apostle taught. *Genius*—The guiding spirit.

Page 346. *Popery...persecution*—The reference is to the intolerance of Popery. Compare the Inquisition. *Præadamites*—A sect who maintained that only the Jews were descended from Adam, and the Gentiles are descended from a race of men existing before Adam. *Sabbatarians*—Those who observed the Sabbath or Sunday with extraordinary care. *Cameronians*—A strict of Scotch Presbyterians, organized in 1688 by Richard Cameron. They objected to the alliance of Church and State. They were the same as the Covenanters. *Muggletonians*—Followers of Ludovic Muggleton, a journeyman tailor, who in 1651 set up for a prophet. He was sentenced to stand in the pillory and was fined £500. *Brownists*—A sect founded by Robert Browne, of Rutlandshire, in the reign of Queen Elizabeth. He taught the theory that each congregation of Christians should manage its own affairs and elect its own ministers. Their religious tenets resemble those of the present day Independents. *Masonites*—Followers of a dissenting minister, Mason. *Camisars*—or French prophets, a body of Protestants living in the Cevennes, France, who resisted the attempt to drive them out, after the Revocation of the Edict of Nantes in 1685. They were so named from, wea-

ring a *camise* or peasant's smock, over their armour to conceal it, and to aid them in recognising one another in the dark. They came in England in 1707. They prophesied, and claimed the power to work in miracles. *Prac Adamites...lay at first*—These were different sects. They all were in arms against Popery and its persecution—the feud between them, being the bitterer on account of the bigoted nature of each. At the approach of the matron with moderation and liberty of conscience these figures fall down dead—there being no more any need of such sects and each being perfectly satisfied with the form of religion the matron represented and with liberty of conscience for each ensuring freedom for each to act according to his own lights.

A FRIEND OF MANKIND.

Page 347. *Charity a virtue...writer*—The next sentence explains this. A man is charitable when he has in his mind compassion, it does not matter whether he can relieve the distress which excites the charity or not. *Gifts and alms...virtue*—Gifts and alms are the external signs of charity in the mind. *Indigent*—A man whose needs are unprovided for. A man may be poor without being indigent. A poor man's needs are scantily or insufficiently provided for. *A man may be...anything*—Only an expansion of the first idea. *Disposes us to*—Inclines us to; leads us to. *College*—Not necessarily an institution for instruction only in literature, science or mathematics. It is any institution. *Who founds a college*—Establishes one, by paying the money for its maintenance. *Charitable to an extravagance*—So very charitable as to be extravagant or profuse in my expences—supposing I had afforded relief. The meaning is perfectly clear when we remember that this *to* has the meaning of *leading towards* and extravagant literally means out of the way. *Imaginary relief*—Relief or help in thought only not in substance. *If my abilities...world*—If my power to help the needy had been as great as my desire to do so is, I would have helped every one in the world and there would not be one single mortal in pain or poverty. *The Philosopher's stone*—In olden times a belief existed that a process could be found for discovering a stone which would convert all baser metals into gold. The elixir of life or an extract having the virtue of indefinitely extending human life was another object of quest with the ancients. The men who sought these things, called their art alchemy. It was nothing more than a blind meddling with different chemicals—some of the wonders of

Page 349. *Within the liberties*—Within the limits which the liberties of the city extended. *Making all the rivers navigable*—Notice the extravagance of the scheme. The mention of rivers close upon that of the roads suggests that he wanted to bring about improvements in land and water. *Project most at heart*—The most cherished scheme. *Sir W. Pettit*—Evidently Sir. W. Pitt the famous minister. The humour comes in the fact of the word *Petit* meaning small in French. To say that all the necessities are obtainable for the sum of three pounds was niggardly and thus the name of *Petit* or small comes most happily. *Impropriation*—Profits of ecclesiastical property in the hands of a layman. The recover is called Impropiator. *To survey*—To observe. Not survey in the sense of land measuring. *Not entirely...why*—It shows the capriciousness. *No pride...coach and six*—The humour is evident. A coach and six (i. e., a coach drawn by six horses) is evidently not the sign of no pride. *Public...gloomy*—The prospect was not good. *Taxes came hard*—Taxes proved oppressive.

Page 350. *Pawned*—Mortgaged it for a loan. *To my wishes*—As I wished. *Projection*—Turning base metals into gold. *Hour of projection*—Hour when the Philosopher's stone was to be shown by the operator. *Bubble*—To swindle; to cheat, a term in common use at the time. Cf. "South Sea Bubble." *To bring...bear*—To bring things to a satisfactory termination. A ship is said to lose her bearings when she has lost entirely all her reckonings about the latitude and longitude and the direction she is going. To find bearings means thus to find something which definitely fixes the course. *Blown him up*—Not really. Only metaphorically smashed him or made him utterly incapable and helpless. *Resolved...fortune*—See beginning for how his charity was excited by the sight of all distressed person. *memorandum note to help the memory*

MODEL QUESTIONS.

Q. 1. How did Addison regard those epitaphs in the Abbey which recorded only the birth and death of the buried person?

A. He tells us that he regarded such inscriptions as a kind of satire upon the dead man, as if they implied that in the whole course of his life he had done nothing worthy to be mentioned, so that the most important events in his life were his birth and his death, in which all men are equal. He compares them to those warriors who are mentioned by Homer and Virgil, in their great poems, as having been killed in certain battles, but who are not even mentioned in any previous part of the poem, because they had never done anything worth mentioning. He compares the

life of such men to the path of an arrow, which is immediately closed up and lost. [of Addison as he watched the digging of grave.]

Q. 2. Describe the reflections which past through the mind

A. He saw in every shovelful of earth, that was thrown up by the grave-digger, a piece of a bone or a skull, mingled with a kind of moist crumbling earth, which at one time formed part of a human body. He then began to think how many people were buried within that narrow space, and how their remains had become so confusedly intermingled that it would be utterly impossible to separate them. He thought also of the entirely different characters of the people who were thus confused together: there were people of both sexes, friends and foes, priests and soldiers, monks and prebendaries,—so different from each other in life, but now so inseparably mingled together. [Sir Cloudesly Shovel?

Q. 3. What fault does Addison find with the monument of

A. He says that he is very much offended every time he sees this tasteless monument, because it represents the brave admiral as a very different person from what he really was. He was really a plain rough man, a sailor and nothing but a sailor; yet he is here represented as a fine gentleman, with a full-bottomed periwig, reclining upon a couch with velvet cushions under a fine canopy. The inscription, he says, is equally bad; for instead of telling us of his achievements, it tells us only how he died. As he was drowned in a storm, this is a thing that could give no more glory to him than to every one of the poor sailors that were drowned at the same time.

Q. 4. What reflections were suggested to Addison as he looked upon the tombs with their inscriptions?

A. When he looked upon the tombs of the great, he no longer envied them; when he read the epitaphs of the beautiful, every sinful desire was extinguished; when he read on one tomb the grief of parents for the loss of their son, his heart melted with pity for them, but when he next came to the tomb of those parents themselves, he thought how foolish it is for any to grieve for those whom they are so soon to join; when he saw that those who had been enemies, rivals, and opponents, were now lying peacefully side by side, he reflected with sorrow that all their wars and rivalries and disputes had been small and contemptible. And he concluded by thinking of that great day when all the dead shall rise from their graves, and when those whose lives were separated from one another by many ages, shall stand before the judgment-seat of God as contemporaries.

DEMURRERS IN LOVE.

Page 352. *Demurrers*—Really means objectors. Here it is put for persons who take a long time to come to a definite arrangement of marriage. *Correspondents upon...numerous*—A sly way stating the fact that there are a great number of persons given to sentimental dawdling about love. *Range them*—Arrange them. *Heads*—Headings. *Range them heads*—Arrange them in different groups. *Address myself to them*—Deal with them. *Dilatory tempers*—Unsteady, unsettled minds; dispositions which lead them to postpone matters. Who are warm at one time and cold at another; whose minds do not appear to be made up. *Spinning out*—Lengthening out. *Close with their lovers*—Accepting them, once for all. A rather curious use of the term. Cf. Closing a bargain, closing with an offer where it has the meanings of terminating and accepting respectively. *Vicesimo &c.*—"In the 20th year of Charles II. i. e. in 1677-78, the reign of Charles II. being reckoned from the execution of Charles I. *Coif*—a cap. *A brother of the coif*—A lawyer: coif is playfully-put for the wig. *At the temple*—There are four temples and inns where students learn law. Properly speaking, students have got to join one of these temples or bars, attend the lectures and the dinners at the ends of the terms and for the rest, they may learn law where, when and as best as they may. The temples or inns being by no means things of the nature of resident universities. After the requisite number of terms are attended students are called to the bar i. e. recognised as lawyers and are allowed to practice. *Serjeant-at-law*—A very high title in the bar, usually won after a long term of successful practice. This man had begun his courtship when he was merely a student of law. Now he was a lawyer of high rank with a well-established practice of several years and yet he had not received a final answer. *Matters brought to an issue*—Matters brought to some decided, definite and final arrangement. *The fair one demurs*—The lady objects to taking any decisive step i. e. either accepting the man for her husband or dismissing him. *Gentleman's phrase*—The fair one "demurs." *Calls himself Thyrsis*—The man takes that assumed name—perhaps because he thought that a classical name suited his constancy as a lover, a thing not very common at the present day. *Mistress*—Note that this word formerly did not have the objectionable meaning it now has viz. the object of illicit love. For an instance of similar degradation of meaning compare the French *par amour*, meaning simply a lover, which however now means the object of illegal love. *Mistress* simply meant what is now meant by sweetheart. *Plaintiff*—A complainer. One who brings a plaint or complaint or a suit against another. The other party i. e. the party sued is called the defendant. *Constant passion*—Unchanging love. *Sets forth*—Who states or gives the account. *Timorous*—Timid; fearful.

Page 353. *Past child-bearing*—Past the period of life upto which a woman bears child. The child-bearing age extends over

a period of about twenty years, in India from about the age of fourteen to about thirty five, in colder countries a little later. *Choleric lover*—Choleric means irritable. This epithet does not in any way qualify his lovership. All that it means is that he was a lover and of a choleric or irritable temper. *Irrevocably*—Unchangeably. Lit: Unrecallably. Lat. *Re*, again and *voco*, to call. *Smitten with*—Charmed by. Irrevocably smitten is not a happy phrase. We now would say hopelessly smitten. *Self-interest*—The lady probably has an idea of marrying a rich man and she is delaying in the hope of finding a richer lover. *Bubbled him...youth*—Fooled him out of his youth. The lady by not consenting to marry the man and at the same time keeping him on in hopes, has made a fool of him says the man. And while he was being fooled like that, his youth went by. See page 350, l. 28. *Drilled him on*—Led him on, till he was five-and-fifty. *Find her account*—Find the fortunes she wants. *Drop him*—Discard him; reject him. *Sam. Hopewell*—Notice, as is frequently the case, the name has a significance. This man, is another victim of a demurrer but he takes it cheerfully and thus justifies his name of Hopewell. *Premise*—State beforehand. *Bottle companion*—A drinking companion. *Been the diversion...friends*—It has been the laughing stock of his friends. His friends always laughed at him and joked with him about his love. *Mrs. Martha*—This Mrs. again must not be taken as the present Mrs. The word Mrs. (though standing for Mistress) pronounced as "misses" means a married lady, the name following the word, being the name of the husband of the lady. Formerly it was used before the names of all ladies married or unmarried, without distinction and denoted the rank of gentleman or lady. *What a dance she has led me*—What difficulties she put in the way and how she made me wait in alternate hope and suspense &c. To lead a man a dance, generally means to subject him to the obedience of a number of capricious wishes. The alternate bobbing up and down and the continuous movement in a dance probably gave rise to the phrase, which thus has a metaphorical significance. *She took me out*—She first made me love her. This taking out is in keeping with the leading a dance, above. *Dodged with me*—Eluded me. *With much ado*—With great difficulty. *Master of her person*—Possessor of her body—as her husband. *Person as it is*—There is not much of her former self left. Compare, "grown as grey as a cat." Notice the comic sadness in "person such as it is." *A very charming old woman*—Naturally. A woman who has put off a lover for thirty years must have grown old. Notice the humour in the lover's talking of his love as an *old* woman while ordinarily, people talk so tenderly of the young ladies they love. *We often lament*—Notice the "we." Demurring then is not a good policy. *She would never...head*—The woman had now grown altogether toothless and as long as she had a single tooth, she would never marry her lover. Notice the humour in *toothless* old bride. *Anno amoris...primo*—In the year of love, thirty one. The courtship had lasted thirty years (see above) and the man puts the date,

counting from the beginning of it as other people count their years from some famous event. The ordinary English year is counted as A. D. anno domini in the year of our Lord i. e. since the birth of Christ. The Romans according to one method calculated their year from the foundation of the city of Rome. Notice the humour then, in the man's accounting the beginning of his courtship a famous event. *Posie*—A motto. The word is a corruption of "poesie." It was the custom and still is, with some to have a text or a line of poetry or a motto engraved on the wedding ring. *Expect...letter*—Notice the easy going "pleasant fellow;" *Epithalamium*—A thing of the nature of an ode, something written to commemorate the occasion. *Mrs. Martha's...eternally*—The humour comes in, in the fact of the man's meaning what he says, to judge of the persistence and patience with which he had sought Mrs. Martha. *In order to banish an evil*—Remember that the Spectator always had for its object the improvement of the public. Remember also in this connection that Addison's ambition was to bring philosophy out of musty closets into drawing rooms.

Page 354. *The folly of demurring*—The foolishness in making unnecessary delays at coming to a definite understanding in love affairs. *Two or three reflections*—From two or three considerations. *Which I earnestly readers*—Which I ask my lady readers seriously, to consider. *Shortness of their time*—General shortness of life is meant probably. But remember also the case of the lady who had demurred till past child-bearing. *Life is not long...in*—The tricks that suggest themselves to an artful woman, are endless. *A timorous...deliberating*—A very timid woman, should she take a very long time to settle her doubts and fears, would never have time to finish weighing all the possibilities, for against marrying. An extraordinary timidity is to be blamed therefore. *Half a century*—See Hilpa and Shalum. *Age of man...before the flood*—Before the flood the age of man was close upon a thousand years. Adam lived nine hundred and thirty years. The longest lived man was Methusaleh who lived nine hundred and sixty-nine years. *Sacrifice half...scruple*—A lady would be justified in taking fifty years to decide a point about which she may have doubts. *Two or three ages*—Two or three times seventy years which is ordinarily accounted to be duration of a man's life. But this phrase acquires a new force from the fact that an age is the term used for an indefinitely long period. *Nine hundred years good*—Nine hundred years that she could rely on or feel sure about. This, a lady would have if the days of man were the same as before the deluge. *Hold out*—Resist; object to marriage; demur. *To the conversion of the Jews*—Till all the Jews are converted into Christianity. The reference is to the second advent of our Lord Jesus Christ. Christians maintain that Christ will come again, to gather his own people and to reign with them for a thousand years. No man know the time when Christ will come, but the Bible mentions some signs which will be seen before His coming. One of these is conversion of the Jews. Formerly this theory of the

second advent or the second coming of our Lord was not well knowny it having been developed only recently, through a completer study of the word of God—the Bible. Formerly, the second advent was not much believed in and it was held to be at an infinitely distant future, so that "till the second coming," or "till the conversion of the jews" practically meant "never." *Thought fit to be prevailed on*—Considered it proper to be persuaded to marry. *Were the age ...prevailed on*—Had the life of man been as long as it used to be before the deluge then ladies would be justified in taking a long time to arrive at a decision. *Play her part.. others*—The reference is to the theatre. Shakespeare says that "all the world is a stage and men and women are but actors therein," meaning that this world is only for a while with us and all its actions and scenes, are like the transient ones seen in a theatre. The players in the theatre, are seen for a short time, acting their parts and then they disappear, so in this world we see a man or woman fulfilling a part in life and then he or she disappears. Thus, a woman has to play her part. *Quit the stage*—Keeping up the metaphor above, corresponding to death in reality. *Make room for others*—Give place to others. This also keeps up the metaphor above. One actor succeeds another. In real life too, new men are constantly springing up as the old pass away. *Term of beauty shorter*—The period during which a woman remains beautiful is very short. Addison himself has said, as also the common opinion is, that among men, beauty is given to the female, though in all other animals the male is always the handsomer of the two. But a well-known modern writer has pointed out in plain words that taking the best specimen of each it is undoubtedly the man who has the superiority after forty. Thus woman's beauty, falls behind that even of the man as early as at the age forty. *Wrinkles*—Is wrinkled. *Strength of colouring*—The depth and tone of the colour. *Embellish*—Ornament. *Embellish.. rainbows*—I might ornament my discourse on the subject, by borrowing figures from the rose and rainbow, which though beautifully coloured in early bloom, soon fade. The author could have said even the rose, fades in time and the gorgeous colours of the rainbow, disappear, so would fade beauty &c. *Ingenious conceits*—Clever figures and turns of expression. Conceit is our "conception" and means "ideas." *Great danger.. three score*—There is the chance of a woman's falling in love at sixty, because there is a kind of a later spring (see the book two lines below), but at this awkward time of time, it will be hard to get a man to marry, all men not being of Sam. Hopewell's happy disposition. *Latter spring*—Spring is the time when nature blooms and bursts out in her richest glory. It is typical of youth as autumn is of middle age mellowing into old age and winter is of old age. *Latter spring* means therefore a youth or freshness, vigour and impetuosity of feelings and passions, like that of youth, appearing at a latter period of life. *Gets into the blood*—Takes possession of. The feelings and passions with their strength, characteristic of youth,

takes possession of a old woman. *Very odd sort of animal*—Naturally. If a old woman feels like young woman and behaves as much as indeed, she must; her behaviour being inconsistent with her age gives ground for ridicule. Notice that "animal" is used in contempt. There is such a manifest absurdity in the bearing of a young woman being seen in an old one that the person in whom it is seen is accounted a nondescript—not coming under the category of any particular class of human beings, but being just an animal and no more. *Strange figure she will make*—How odd she will appear.

Page 355. *Unseasonable*—Awkward with respect to time. *Retreat*—A coy or bashful retiring or withdrawing. *Fashionable and graceful*—Notice that if "fashion" and "gracefulness" be considered first and if they prompt the retreat, it is no longer "natural modesty." But if the retreat which appears to be fashionable and graceful is prompted by spontaneous modesty then the author is far from blaming it. *Prompted by reason and inclination*—Prompted to close with the offer at once, on account of both prudential (e. g. money) considerations and attachment. *Demur out of form*—So as to be fashionable and graceful as said before. Then, it has been a time-honoured custom for a woman to seem to yield to the pressing entreaties of her lover as if half reluctantly. This custom the author says ought to be conformed to. *So far as decency requires*—So that there may be no signs of an undue and improper (on account of the time-honoured custom) readiness. *A virtuous woman*—Of course there is no sense in this. This is only the author's sly hit at the "time-honoured custom" and at the false modesty which conforms to it.

Analysis :—There are a number of women, who seem to be unable to make up their minds about either accepting or rejecting a lover and thus keep them in suspense often for very long periods. A Serjeant-at-law commenced his courtship when he was a student and it has not terminated yet.—Yet the lady demurs. Of all the victims of demurrers Philander deserves most pity. Sylvia his lady-love having kept him waiting till she was past child-bearing. Strephon, a choleric lover, is another victim of a demurrer. He declares he has been fooled out of his youth and his lady-love who is calculating may yet throw him over if she finds a better match. Sam. Hopewell is a pleasant fellow who has at last married a lady who had demurred for thirty years. He takes it easy, has put *Anno amoris trigesimo primo* instead of a posie on his wedding ring and expects a congratulatory letter. Demurring is bad individually and socially for three good reasons. Life is too short to be spent only in demurring. Secondly if life is short, beauty lasts a still shorter time. Thirdly in same old woman is seen a latter spring, the freshness and vigour of feelings and passions reviving at an old age. Should this happen about sixty, it is likely to make the person ridiculous besides bringing her only disappointment. A

retreat from the first approach of a lover out of natural modesty is worthy of all praise and it is fashionable and graceful. But doing so for fashion and gracefulness is stupid and false. A virtuous woman may refuse the first offer of marriage as a good man refuses a first offer of a bishopric, ~~for form's sake~~ but doing so persistently for form's sake is a little too much.

SIR TIMOTHY TITTLE

Page 356. *Realities and appearances*—Realities and the mere appearance of them. A real thing and another which merely looks like it. *Separate true merit &c.*—Distinguish truly meritorious or worthy persons from those, who claim to be such without possessing the claimed worth. *False colours*—False pretensions. This colour is used from analogy to the rouge or colour used in painting in order to make the faded complexion look healthy, fresh and young. *Shine alike*—Seen equally precious. *Eyes of the vulgar*—Estimation of the common herd of those who do not possess the faculty for discriminating between true merit and false. The word vulgar comes from the Lat. *vulgus*, a herd. *Pretences*—Claims which they put forward. *Various merits*—Varied merits; different kinds of merits. *Combination*—League; a conspiracy. *Pedants*—Men with little learning who make a great display of it. *Parts*—Abilities and talents. *Extol*—Laud; praise highly. *Cry up*—Extol; praise up. *Trifling commendations*—Petty praises. Praise from a person incompetent to judge of the merits of a performance, is really the opposite of complimentary. *This the more...silence*—There is the greater need of a distinction being made between the really worthy and the mere pretenders to worth, in learning because among the pedants there is a regular established guild or league and they studiously make it their business to cry each others merits up, while really learned men, not caring for each petty commendations keep silent. Thus there is a chance that the notice attracted by the noise of the pedants may really incline the public to forget or ignore the really learned. *A form of knowledge without power*—Pedantry in learning, appears like and therefore is in the form the same as real learning. But the satisfaction that learning, brings to a man, never comes to the pretender to it. The pedant can appear learned, but not having any real learning, misses the happiness found in learning. Similarly, a hypocrite in religion, shows precisely the same bearings as that of a deeply religious man. But a deeply religious man always enjoys the sweet pleasure of a full communion with God and being thus near to God rises above the evils and cares of the life under which most men groan. The hypocrite misses this pleasure. Thus we see that the sham or pretence gives the form but cannot give the essence of the thing it pretends to and in the essence that all the happiness lies. *Find its rewards* :—For the recompense for hypocrites and those who love to make a display of their virtues, see Math. vi. *Shallow species*—Class of men with superficial or slight knowledge. No-

tice the use of the word species indicates that this is a class of beings differing from all ordinary ones and they constitute a class by themselves. *Importunate*—Persistent—to have its merit recognised. *Empty*—Shallow; ignorant. *Conceited animal*—A person thinking a great deal of himself. Notice the contemptuous term animal. *Known by the name of a critic*—Who call themselves critics. They are not real critics (see next page of the book), because a real critic's business is to discern the merits as well as the demerits of a performance, but this, these men are incapable of doing on account of their shallowness. Thus they are only so called critics.

Page 357. *Common acceptance*—Commonly received or accepted meaning of the word. *Entering into the sense and soul*—Without understanding the meanings of the words and without entering into the spirit of the author. The language correspond to the body in which the soul is the spirit of the author. These men understand neither. *A few general rules*—Canons of criticism as they are called. These are a few general rules, to which according to the older critics, every work had to conform before it could be accounted at all an accurate, much less a worthy performance. *Quadrate*—Square with; fit in; conform to. *Critics*—Formerly critics used to be ready made. See Byron's English bards and Scotch reviewers, where he says that "every man must learn his trade, excepting critics critics alone are ready made." Some body has humorously said that as the readiest made shoes are boots cut down, so critics were made readily out of authors cut down. The critic of old considered his business mainly to c^{ut} up a performance and to see if the work conformed to the canons of criticism. Modern criticism aims at some thing very different. Matthew Arnold defines a critic's business to supply the material with which the author builds. The critic must be able to supply all that there is excellent and noble in sentiment and ideas and the author uses these in his work. This is true criticism. From this it will be seen how the author and the critic must essentially be of the same mind both with equally large minds and equal appreciation of the good, the noble and the beautiful. Now will be seen the force of "without entering into the sense and soul of an author" above and it will be understood how a man can be only a so called critic who does not understand his author. *Master of a certain &c.*—Notice the art in using the term master. When we read the word master our expectations are raised but to be disappointed at the next word. "Master" indeed but only of a set of words. The student will recognise the irony in coupling the word master with a limited set of words. *Unity*—The classical three unities. The unity of time, place and action. It was a rule that (i) the action of a drama should last through a day, (ii) that the scene must be confined to one place and (iii) that the drama must have a beginning, an end and a middle with new episodes to disturb the unity of action. This was called "the three unities." *Fire*—Forcibleness of style. *Phlegm*—The opposite of fire; heaviness. *Easy*—Fluent and the opposite of laboured. *Natural*—As opposed to Hyperbolical or Euphuistic.

are generally clothed in a *garb* or *dress*. The phrase has been used for, clothed so as to appear in a visible shape. Couched in terms; ordinarily intelligible. *Refit our vessels*—Renewing or repairing the tackle and the sails of the ship and also repairing any damages done to the ship. *Relation*—Something related; narrative. *Fence*—Defend themselves; protect themselves. *Inclemencies of the weather*—The severities of the weather. *Turfs and wood*—Fiction. *We lost several words*—These were afterwards discovered to have been frozen. See below. *Dumb rather deaf*—From the fact that no word could be heard the first conclusion that one arrives at is that the men had grown dumb, but on second thoughts, the real reason is remembered and as that was that words froze before they could be heard, it is said that all the men appeared to have lost the power of hearing. *Sensible*—Conscious. *Aware*—After the thawing of the frozen words.

Page 363. *Nodding and gaping*—The men were shaking their heads, in attempting to convey their meanings by gesticulation. They opened their mouths to speak. But as no word could be heard, only the wide open mouth and nodding head were seen. *Hail a ship*—Hailing a ship is a technical term for speaking aloud to a ship's crew from another at a distance. "Ship a hoy!" is generally the term in which a ship is hailed or spoken to from a distance. *Seaman could hail...vain*—The seaman had a voice powerful enough to enable him to speak to a ship's crew a league away, but now he gesticulated wildly, strained his lungs, and exerted the muscles of the throat, enough to hurt them, still he could not be heard. *Nec vox, nec verba, sequuntur*—Neither voice nor word followed. *A turn of the wind*—A change of the direction of the wind. *The air began to thaw*—The frozen air began to melt. *Crackling of consonants*—The crackling noise was made as the consonants thawed. *Soft and gentle substance*—By their nature soft. *That we had been silent...expression*—That we could not be heard would be proper words, for silent they were not. *Pilot*—The word originally meant the captain of a ship. For which meaning, Cf. "The pilot of some night foundered skiff." P. L. Bk. I. It means, at present, a person whose business it is to guide vessels into harbours. At the entrance into a river or a harbour, the pilot comes on board a ship and has the control of the navigation till the vessel arrives in port. *Hear every man talking...mouth*—The words heard, as said before were simply those words which had frozen before.

Page 364. *Volley of oaths and curses*—A string of oaths and curses. Sailors are proverbially profane in their language. *Boatswain*—The highest among the petty officers. Pronounced as 'bosen.' *Choleric*—Irritable; hasty tempered. See page III, l. 25. *trappado*—The strap. Whipping or flogging. The man had been logged several times for swearing and had thought of venting his grudge when he imagined he could not be heard. *Pious soliloquies*—

Ironically used for blasphemous language. *Beauties in Wapping*—Wapping is the resort of sailors and is filled with rascals of all shades of blackness, grog-shops and worthless women, who are the sweet-hearts of the sailors. *Amours*—(*L. amor*, love) Flirtation. *To offer at speaking*—Attempt speaking. He was afraid because he was not sure that he would be heard. *Et timide verba ..retentat*—Translated freely the words would mean, "timidly at intervals came out the words." *Groomings of a bear*—These grooms were posthumous. They had been uttered when the bear was alive and had got frozen and were heard now, when the thaw began.

Page 355. *Posthumous*—It means the works of a man published after his death. *Sighs that melt with brandy*—Referring to the silent and drinking habits of the Dutch. *Unsavoury sounds*—Bad smelling sounds. *Inarticulate*—Not clearly uttered. The reference is to something not mentioned in polite society. *Valet*—(Pronounced "Valley" nearly) A personal attendant. *Fell into a rage*—Was offended at the indecency. But not knowing who was to blame, could not punish the offender. *Stunned*—Confused. *I ascribed...audible*—Hard consonants are supposed to take a long time in thawing. The Dutch language which contains a large quantity of consonants would thus take a long time in thawing. *Obdurate*—(*L. durus*, hard) means refractory and obstinate; hardend. *Make amends for*—The French are usually supposed to be a very talkative race. Now they were talking fast to make up for the forced silence during the day the words used to get frozen. *Rapidity...even of that nation*—Referring to the talkativeness of the French as mentioned above. The French are credited also with an ear that can tolerate not only noise, &c., but noise of all kinds. Landor says that :—The Spaniards have no palate, the Italian no eye and the Frenchman no ear and adds that the Spaniard can take dishes which would be sickening to other, the Italian cannot recognise beauty and that no sound is so intolerable to a Frenchmen's ears as that of music. This commonly recieved idea would explain the force of "confusion and rapidity ..even of that nation." *Giving of the weather*—Upon the first change in the weather. *Their Language*—The French language contains a very large number of soft consonants. The idea here is that words made up of soft consonants melt soon just as the language of the Dutch, containing a large number of hard sounds took a long time to melt. *Wrapped up in breath*—That is only words (formed by the omission of breath) could freeze. *Kit*—A kind of violin. It is of smaller size than a violin and is shriller. *Minuet*—A kind of dance. People dance to a music, *i.e.*, while dancing the steps of the dancers beat time to the music played. This kit played a tune which would suit the dance called minuet. *Occasion of it*—The cause of it. *Prevailed upon*—Persuaded. *Chagrin*—Melancholy. *Dissipate our chagrin*—Dissipate the gloom under which we were. Chagrin means discomfiture—disappointment where generally self-love has been hurt. The kit was played to enliven the monotony

and to kill the time. *Et. tuer le temps*—(and to kill time) to kill the time as a pastime.

Page 366. *Philosophical reasons*—Scientific reasons. Philosophy has only of late come to be applied exclusively to mental science. The word originally applied to all the researches of the "lovers of wisdom." Notice how the word science, meaning knowledge simply, come to mean knowledge of the laws of regulating the condition and composition of bodies, *i.e.*, physics and chemistry and also how it is now applied to philosophy, also which is described as "mental and moral science." For the older meaning of the term philosophy consider the word Natural philosophy, still used for Physics. *Prolix*—Unreasonably long. *Something prolix*—Some what verbose, *i.e.*, somewhat lengthly. *Something for "some what"* is archaic *i.e.*, characteristic of older English. *Well versed in the ancient poets*.—Well read in the fabulous stories met with in Greek authors. Sir John's acquaintance with ancient poets, is guessed, from the exaggeration of his accounts which resemble those of ancient poets. *Raised the pitch.historians*—Historians are not allowed to give play to their fancies, it being their business to represent facts as they occurred and unvarnished. Sir John and travellers of his kind claim to be historians or recorders of fact, but their fancy or imagination is more powerful than that of ordinary historian. Pitch means tone. In sound it means shrillness.

One note being called of a higher pitch than another when its shrillness is greater. It must be carefully distinguished from intensity, which in sound means loudness. From the meaning of the word, given to it in sound, it is used figuratively in other things. Imagination of a high pitch would mean an imagination, capable of calling a very number of variegated facts. *Embellishment*—Ornamentation.

Analysis.—There are no class of books so interesting as books of travel. But the writers of such books often tell most monstrously improbable stories, with greater confidence perhaps because there is no chance of detection or discovery. A very good specimen of such writers is Sir John Mandeville, when he gives an account of a voyage to the far north (far north for then though now we say only up to Novazembla) during which, while at Novazembla, the cold was so intense as to freeze words that were uttered. Sir John gives, a detailed account of a period of time, when considerable surprise was caused amongst his ship's crew, by their finding themselves unable to hear each other. An explanation of this follows *vis.* that the words froze before they could travel up to the ear of the person spoken to. Then follows account of a thaw in the words, when sounds uttered long ago, all burst out cracking. These monstrous accounts are varied a little by a gratuitous interpolation of another curious fact *vis.* that a kit could be heard when words could not be. A grave, scientific explanation of this is given. The whole narrative furnishes as good an account of the improbable as any

ADDISON.

ancient author can furnish, which perhaps argues for Sir John's thorough acquaintance with ancient poets.

THE TALL CLUB.

Page 367. *Burning my fingers*—Getting injured. Getting scorched or burnt, is used figuratively for coming across some injury when not expecting it. The figure is taken from a person's burning his finger unexpectedly, when playing with a flame. There is a proverb that the person who tries to separate two combatants receive the worst injury of the three. A plan—Namely that of establishing an association of short men. *Remonstrance*—Protest against it. *The Short Club*—A society of little men, established previously in the Guardian. Also promising.....to it—The author wants to show himself completely neutral. *Pragmatica*—From Lat. *Pragmaticus*. Gr. *Pragmatikos*.—From *Prag-*ma=Something done, a business. It means Busy, business-like, clever or skillful at a business and also Impertinent, Busy body, like. Here it is of course used by the irate secretary of the TALL Club, the writer of this letter, in the sense given last. *What airs..... themselves*—How by their department they have been trying to show a conscious superiority. *Cocks and struts upon it*—Cock's his hat (which was a sign of a certain cavaliness) and struts about conceitedly, on account of the publication of the two letters, mentioned above. *Statutable measure*—The regulation size. The size required to make a man eligible for admission into the club. *Runt*—Written also rant, Scot. runt, an old cow, a withered old woman. *Dutch Rund*, a Bullock, an ox or cow. *German Rind*—any animal below the natural or usual size of the species. Cf. "Of tame pigeons are croppers, carriers and runts."—Walton. Hence a dwarf, also a mean, despicable, boorish person, used in contempt. Cf. "Before I buy a bargain of such runts."—Beaum and Fletch. *Struck off his heels*—Struck off the heels of his shoes in order to look shorter. *Lowered his foretop*—A humorous way of saying "diminished the height of his hat." The phrase is nautical and means really taken down the foretop mast. *Tom Tiptoe*—This name, like that of Tim Tuck at once conveys an idea of shortness. A person is said to stand on tip toe, when he rests his weight on the toes, while trying to reach at an object high up. *Anything to the diminution*—Any thing calculated to lower them in estimation of people, perhaps because they are already low enough (in stature). There is a play upon the word diminution. The diminution stand for the concrete class of diminutive persons. The diminution of these persons or "their diminutions" may have been used in the same way as we say, "his highness," or "excellency." *Shuffled among the crowd*—Remained mixed up with the great mass of unknown people and not claimed recognition and promi-

nence. A pack of cards is shuffled after a game, in order to mix them up thoroughly, so that the position of no one of them could be known. Notice that shuffling is the term we use for mixing up small things like cards or the tickets of a lottery and these men are spoken of as shuffled among the crowd. *Shrubs and under-woods*—These men of the short club are to men of proper height as shrubs and undergrowths are to stately trees like oaks and cedars. *Pigmies*—This was the name of a very small sized class of human beings, who lived on the banks of the Nile. They were of such small sizes that annually at harvest time, they had to turn out armies to fight with cranes that came to eat up their corn. For an idea of what the pigmies were supposed to be, look up the account of the "Liliputs" in Gulliver's travels. (See page 267, l. 30). *Draw themselves out*—Separate themselves.

Page 368. *Who are men of figure*—There is a play upon the word figure. "Men of figure" means, distinguished men, i. e., men who have cut a figure. Here however, these men are men of figure in as much as they possess large bodies and are therefore are of large figure. *Epitomised*—Reduced into smaller compass, and hence shown in miniature. *Mankind epitomised*—An epitome is a condensed sketch as the Indian student, probably, well knows. The human race degenerated in size. *In miniature*—As model of small size. A miniature, is a copy or a model, reduced in size and very much smaller than the original. The human race would gradually look like models or diminished representatives of men. *Daisy roots*—Just a type of a delicate and small little thing. This would be the fashionable diet, because undergrown men would be the fashion and diet like this would ensure undergrowth. *And fetch down*—Bring down; lower; humiliate. Bringing one (a peg or two) down, means to humiliate him. *Extremes and antagonists*—Belonging to two classes as far apart as possible and each the natural enemy of the other. *Neuters*—Neutrals in their views and opinions. Not committed to either party. *Hypermeter*—A line is said to be hypermetric when it contains a syllable or two more than what is required by the metre in which the piece is written. *The most sightly*—The most handsome. *We elected..... by reason of his height*—One man was elected president simply because he was taller than the rest, just as the ancients elected kings who were more powerful or tall than ordinary people. The Scriptures mention one prominent instance of a king who was tall, viz., Saul, who was taller than the rest, from the shoulder upwards i. e., taller than the rest by a head and something more. *Within an inch of a show*—Had he been only an inch taller, he would have been fit to be exhibited as a tall man. *Sesquipedal*—Six footed. *Sons of Anak*—The anakims were giants. People of such tall stature that before them the Israelites appeared as grasshoppers. Their city was Hebron. See. Numbers XIII. 33. *Subdio*—under heaven. *One*—probably Mr. Whinstone. *One*

of us....*longitude*—A play upon the word longitude. These tall men or long men, would be the fittest to deal with longitude, *i. e.* bright. Finding out the longitude (though of that place &c. not being mentioned, these phrase has no meaning) has a scientific importance and thus does great credit to the society. *Device of our public*—The design of our seal *i. e.*, the design of the seal which is our especial token. *Crane grasping a pigmy*—Evidently taken from the fabulous war between the cranes and the pigmies, explained in the note before. Here I suppose, the crane stands for the tall men and very naturally tramples upon the pigmy the shortmen, who are the natural enemies of the tall men. *Mr. Distich*—The name shows his business *viz.*, making distiches or couplets of verse. *Players.....pentameters*—May level at us some of his verses in pentameters. *Pentameters*—These are verses with five feet to each line. *Answered in Alexanderines*—Alexanderine metre consists of twelve syllables to each line, so called from a life of Alexander written in the French language in that metre. If attacked by the pentametre (of ten syllables) the Tall men are going to reply in a metre more befitting their own length. *A poet*—Leonard Westley, whose translation of Lougin us first appeard in 1712. *Longinus*.—A Greek philosopher and grammarian of the third century A. D. He was the professor of philosophy and rhetoric for many years at Athens. His book "on the Sublime," is a work of great merit.

Page 369. *Confront—Match*. *Musaeus*—A mythical poet of Greece. *Magnify themselves*—Exalt themselves. *Lessen me of stature*—Disparage taller men. *Elysium*—The abode of blest spirits. *People of Elysium*—The shades of the lower world visited by Aeneas, under charge of a Sibyl. "*Lepidissimum homuncionem*"—most elegant mannikin. *Quos circum fusus &c.*—compare Lee and Lonsdale's translation of Aenied, vi. l. 666—8—"Then, as they crowded round, the Sibyl thus addressed, Masaeus before the rest, for the largest throng make him their centre, and to him look up, as he stands above them with towering shoulders." *Panniers*—Baskets. A pair of panniers are generally laid across a horse or pony for carrying weights. This like that of imprisoning them in a cupboard, shows the extreme contempt in which the shortmen are held. *Cupboard*—A chest with doors; an almirah. *Till.....public recantation*—Till they publicly retract all that they have said. *Machiavel*—Machiavelli was a great Italian statesman. From the intrigues carried on by him and his diplomacy, machiavellian has become synonymous for artful, subtle and complicated. *This...the long and the short of the matter*—This the whole purport of the affair. But this phrase requires a new significance when we remember that the dispute here was between the long and the short men. *Stir*

Up...wasps—Stirring up a nest of wasps means rousing a host of enemies, from the large number of wasps that come out when disturbed. But this phrase is used with greater satisfaction, by the tall secretary, perhaps because the wasps are small creatures and the name would thus suit the diminutive men. *Procerity*—Tallness. From Lat. *Proceritas*, from *Procerus*—Tall or high. *Ancient procerity*—lofty height of antediluvian days. *High admirers*—There is a play on the word "high." High admirer means one who admires highly or intensely. These men were intense admirers and they were high or tall too.

Page 370. Ingratiate.....sovereign—Who would like to or who wanted to get into favour with their sovereign. *Promote...service*—Further his real interests. By trying to get into his favour we may not promote the real interests of a person. *Accomodate their counsils*—Suit their advices. *It has been an old.....upon*—From a long time ago, politicians are said to advise their sovereigns, not in manner calculated to further his interests most, but such as to gain his favour by advocating those measures which the sovereign liked. *Privy councillor*—Here used for the private confidant and adviser. *Must observe.....forfeit*—The confidential friend must take care to advocate precisely those measures that the person in love, would like to take. Persons in love are generally seen to be unreasonable. *Represented.....in strong colours*—Described the woman in such plain and decided language. When a thing is represented in strong colours it becomes very conspicuous. The woman, whom Hipperchus wanted to marry, had every point about her, described in a clear and precise mannner, so that every one of the details was noticeable and they were not complementary. *A challenge for his pains*—An invitation to fight, in return for or in payment for the pains he had taken in advising. *Give her opinion*—Give her candid opinion, i. e., give her opinion without restraint. *Made his addresses to her*—Wooded her or courted her. *Celia was more prudent*—She asked advice after having taken a decisive step. People in love ask for advice and never follow them. But, still they ask for advice before taking the step. Celia however is better than the rest, she asks for advice after she was married.

Page 371. Advice before.....wedding clothes—A woman is so determined to do what she has set her mind on and cares so little for advice that it is after buying the wedding clothes that she asks for advice. *Congedelere*—A bow or token for mere form's sake. Permission to elect, leave to elect. *None of the least*—Of the different secret springs or hidden motives; one very important one is this viz., they cannot keep a secret &c. *Confidant*—The person to whom secrets are intrusted. The person in whom confidence is placed, i. e., to whom all secret thoughts are communicated. *A girl longs.....difficulty*—A girl is very anxious to communicate the fact that she expects to get married in a short time does so

ADDISON.

in the form of a request for advice as to what she should do about the proposal that has been made to her. *Tom Townly*—A name, like many others signifying the person's nature or pursuits. *Propose her doubts.....there*—The lady herself suggests difficulties and herself offers solutions for them. *Advice.....fortune*—Advice as to whether they should marry or not some rich lady, whom they have no chance of even approaching. Fortune is used for a lady with fortune. *Likely to come at*—Have a chance of approaching even. *Stared him full in the face*—Looked at him straight in the face, to show his surprise at such a question and his incredulity about there being any chance of it. A person generally stares at the face of another suspected of telling a falsehood, to detect signs of embarrassment or uneasiness which would be additional signs to confirm the suspicion of falsehood. *Immediately gave me &c.*—Will Honeycomb pretends not to notice the look of incredulity and surprise and so continues to finish his statements of the circumstances of the case. Inventory is a detailed and exhaustive list.

Page 372. *He would have an answer*—He insisted on having a reply in words. He did not notice the signs and wanted an answer in words. *Party*—The other person concerned in the match. *If he could get.....mine*—If the lady agreed to marry him, he would have the author's approbation. The answer is so worded as much as to say "there is precious little chance of your getting the lady's consent. If you could have that. I don't see why any one should disapprove of it, seeing that it certainly be an uncommonly lucky thing for you." *Tenth match.....herself*—This is the tenth time, he has asked people's advice regarding the suitability of alliance, without ever proposing to the lady. *Female scribe*—Female writer. *Carried matters.....ripe for advice*—Has pretty nearly settled the arrangements about marriage, so that now she asks for advice. See "A woman very seldom asks for advice till she has bought her wedding clothes," gone before. According to that to be ripe for asking advice would mean, to have finished buying marriage clothes, which is again figurative for finished making arrangements for the marriage. *Not lose her good will &c.*—By advising her contrary to her inclination. See what is gone before. By advising her contrary to the inclination, would make her hold in low esteem, the author's wisdom too, when we have set our minds very much upon a thing and have argued ourselves into considering it reasonable, the person who disapproves of our scheme hurts us thus losing our good will and also censures our judgments thus giving us naturally a poor opinion of his own. *Mr. Shapely*—A name with a meaning again. Shapely means well shaped. *Gentleman about town*—Generally means a gentleman participating in the pleasures, amusements and the fashions of the town. The term is far from complementary, because the large quantity of amusements, pleasures

and fashionable pursuits imply only plenty of leisure and plenty of money and both these spent on no objects useful or ennobling to the community. *Not too tall neither*—An error in grammar above which the female scribe did not rise. This double negative is still very often seen among illiterate people, lower classes and children. Shakespeare has used it several times. *Dances like an angel*—“Like an angel” is frequently used to denote the acme or highest point of perfection. *Mouth.....know how*—This gushing young lady is at loss for terms to express the loveliness of the mouth and she cannot define where the loveliness lies. *Always laughing.....wit*—Laughing always is by no means the sign of a large amount of wit. *If you did.....stockings*—This coming immediately after the statement about the gentleman's wit is likely to be taken as an evidence of it, which certainly it is not, wherein lies the humour. *Pretty fancies*—Clever and beautiful ideas. *Good natured.....handsome man*—Curious list of qualifications. There are “that that is better than an estate.” This “that” followed by another “that” instead of a “which” is also characteristic of illiterate people. From these signs, the “French scribe” does not appear very refined in her language.

• Page 373. *A good portion*—A good portion of money; a private fortune. *If you advise.....follow it*—That is if the author would advise her according to her inclinations, she would call that advising well and then she would follow it. *He loves.....mightily*—This is only a little flattery to soften the author.

Analysis:—People in love, when they ask for advice, expect their confidants to advise them according to their inclinations. They never ask advice with the purpose of following it, and advice is asked when generally definite arrangements of marriage have been made. A woman seldom asks for advice before buying her wedding clothes. Perhaps this request for advice is only the form in which a young lady publishes the approach of her marriage. There are some vain men who have the habit of consulting friends about the advisability of marrying an heiress, whom they have no chance of approaching. A gushing young lady of somewhat under fourteen is violently in love with a Mr. Shapely. She writes to ask for advice, giving an account rather mixed up of Mr. Shapely's charms of person and accomplishments and complaining of the unreasonableness of her friends who would not approve of the marriage on account of Mr. Shapely's pennilessness. This young lady promises to follow the author's advice if he advises well.

THOUGHTS IN WESTMINSTER ABBEY.

Page 374. *Serious humour*—A thoughtful mood, as opposed to light one. *The use to which....applied*—Burial of the most cele-

brated men. *Solemnity*—Solemn is from Lat. *Solemnis*, sad. Here it is put for "sad grandeur." Solemn is used for grave as in "solemn countenance" and also for gravely ceremonious. We talk of solemnising a marriage, which would be a rueful thing if the radical meaning of solemn is taken. In phrases like these we mean "performing the grave or serious ceremony of marriage." *Condition of the people*—The very highest in the land. None but the most distinguished men are buried here, poets, warriors or priests or great statesmen. *The Cloister*—The quadrangle. Cloister derived from a Latin word meaning a square is the rectangular or square plot of ground enclosed within rows of houses on its four sides. The name is also given to the walk around the rectangular plot of ground. Colleges have generally these quadrangles and the cloisters form the resort of the more retired of the scholars. Hence a cloister man means a scholar with habits of close study and retiring from the world. *History of this life*—It is superfluous to point out that 'history' is out of place and is used only ironically. *Satire upon the persons*—A statement intended to bring ridicule upon the persons. It is explained below. *Left no other memorial*—There remained nothing else to remember them by, i.e., they had done nothing useful to mankind which could have been a token to remember them by. *Several persons....head*—The classics in describing some famous battle always name a large number of persons about whom nothing else is known but that they fought and died. It would seem then that these men were created (by the poet) for no other reason but that of getting killed. The only things we hear about them are that he died fighting perhaps fighting hard so that the person deceased is celebrated for nothing else but that he was knocked on the head. Below follows an instance. There are three long sounding names, who only got killed.

Page 375. *The pathos of an arrow*—An arrow in cleaving through the air leaves no track, the air parts when it passes but immediately closes up. The lives of these men are like that. When they lived they made their way through the world and the men around parted to let them have way. But now they are dead, the great mass of humanity, erst while parted have closed up again and there is no trace of the lives they lived. *Entertained ...grave*—Amused myself by watching the process of digging a grave. *Mouldering earth*—Earth formed out of decomposed organic body. *Had a place...body*—Had at one time formed some part of the human body. *Prebendaries*—A class of priests who receive an allowance or maintenance out of the revenues of cathedral or collegiate churches with which they are connected. *Crumbled &c.*—Reduced to, mouldering earth. *Blended together*—Mixed together. *Promiscuous...matter*—Heap of earth in which they all lay all together, without distinction, order or arrangement. Death is a leveller. *Magazine of mortality*—Store house of death. *In the lump*—In the gross, i.e., taking into consideration large por-

tions. *Particularly*—In a more detailed manner, as distinguished from the lump mentioned before. *Extravagant*—Out of the way literally. From Lat. *extra* and *Vago*—I wander. Hence excessively exaggerated. *Epitaphs*—Inscriptions written for a memorial of the dead. *Extravagant...upon him*—These inscriptions were so grossly exaggerated that could the dead know of these, they would be ashamed of the falsehood of other friends in bestowing such high praises on them. *So excessively modest*—Meant in irony. Epitaphs are not written in the learned languages with the object of preventing them from being understood. They are so written only to show that scholars paid respect to the memory of the dead. But writing the epitaphs in the learned languages serves the same purpose as a modest epitaph which does not seek to draw many people's eyes, because there are so few that understand the learned languages that of the many seeing it, few read it. *Poetical corner*—Poet's corner as it is called. *Monuments without Poets*—When a distinguished person deserving to be buried in the Westminster Abbey dies abroad and his remains can not be carried or are not carried to England a monument is erected to his memory in the abbey even though he is buried elsewhere. Byron and Shelly were the two most distinguished poets of modern times (they had no existence at the time when Addison wrote.) *The present war*—War of the Spanish Succession.

Page 376. *Uninhabited monuments*—Uninhabited graves. Monuments are only the stones erected to mark the graves. *In the bosom of the ocean*—Persons dying at sea are thrown into the sea wrapped up in sails having shots attached to them to make them sink to the bottom. *Elegance of expression*—Refined language. *Justness of thought*—Accuracy of ideas, i.e., in them are ideas which fit in and harmonise one with another, instead of there being a great jumble of thoughts. *Do honour...dead*—Do credit to the living writers of them and also do honour to i.e. pay a tribute to the memory of the dead. *Ignorance or Politeness*—Evidently used as antithetical, which is curious, if we take the ordinary meaning of polite viz. courteous in manner. Polite here is used in the sense in which we use it in polite literature, which means simply refined (aesthetical) literature. Thus Ignorance and consequent coarseness is the opposite of it. In their ordinary meanings, the opposite ignorance would be learning or knowledge or that of politeness, rudeness. *Turn of their...inscriptions*—The turn of expressions i.e. the phrases and the general style of language on the monument and in the inscriptions. *Given me great offence*—Has irritated me on account of its inappropriateness. *Rough English Admiral*—The English character is proverbially free from an useless and insincere show of courtesy, which is seen in nations like the French. Thus "Rough English" appears like a tautology. But "English" has a host of other significances. John Bull as the typical English man is called powerful, kind and generous, with largeness of heart as largeness of bones and muscle and singularly candid in saying out what he means.

Beau—These were a class of men, during Addison's times, whose only business was to dress well, attend fashionable entertainments and lounge in clubs like White's. Among the dress requisites of a beau, were, gold-headed canes and wigs, with plenty of ruffles on cuffs and shirt fronts. *Reposing...velvet canopies*—This was not at all in keeping with the rough tar. *Answerable to the monument*—In keeping with, in harmony with the monument, i. e., correspondent to it in effeminacy. *Celebrating...country*—Instead of speaking of the many famous naval exploits that he had distinguished himself in. *Greater taste of antiquity*—Greater classical taste. The ancients excelled in fine arts like those of erecting monuments, sculpture, &c. *Politiness*—In the same sense as before: Refinement. *Represent...themselves*—Represent them as they were in life. *Rostral*—Pertaining to a rostrum. Restrum the head or beak of a ship. [In Roman antiquity it was the name of a platform from which addresses were delivered to the people.]

Page 377. *Repository*—The resting place. *Timorous*—Timid. *Always serious...melancholy*—Melancholy means sad where a serious need not imply sadness. *Holymen...contests and disputes*—This is rather a satire upon the holymen. *Divided the world*—divided the inhabitants of different quarters into their own followers and those that do not follow them. *Inordinate*—Uncontrolled, and therefore extravagant. *All of us...contemporaries*—Contemporary means belonging to the same time or epoch. In the last day all men being gathered together all of them will be contemporaries.

GENERAL SKETCH OF ADDISON'S LIFE.

The Reverend Lancelot Addison, a minister who rose into some eminence, was a Doctor of Divinity, the Archdeacon of Salisbury and Dean of Lechliff and wrote interesting and creditable books, one on the Religion and polity of Barbary and another on the state of the Hebrew customs and the Rabbinical literature; was the father of Joseph Addison.

Joseph Addison was born in 1672. Of his childhood there is very little known. A few stories of questionable credulity are current such as that of his having been a ringleader in a barring out and that of his running away from school. At the early age of fifteen he joined the Queen's College, Oxford and he is said to have carried thither a stock of learning that would do credit to a master of arts. He early distinguished himself by his Latin poems, which won him the notice and subsequently the kind

services of Dr. Lanchester, the dean of Magdalene College, through whom a scholarship, as a demy and later on a fellowship of the Magdalene College was secured to him. Between this period and the year 1699, he lived as a fellow in Oxford and wrote a number of Latin poems which won him great reputation, both in Oxford and in Cambridge and a member of English poem of no value at all. His reputation for scholarship and literary talents, however, was established. He had intended joining the ministry but some of his friends in power, considered that the state was in greater need of talents like him than the church. He was chosen for the diplomatic service and a knowledge of French being indispensable to a diplomatist, he was sent with an annual pension of three hundred pounds, to learn the language on the continent. In 1699 with his three hundred pounds a year and still retaining his fellowship, he started for the continent.

After a residence in France after he had learnt the language, he travelled leisurely over Italy. His political friends falling from power, he lost his pension and became a tutor to an English traveller, with whom he rambled over the greater part of Germany and Switzerland. In 1703 he returned to England. He was introduced to the Ket-Cat-Club, the resort of the most accomplished and the most talented Whigs of the day, taking his rank at once among the wits and the literary men.

... About this time, he seems to have lived in pecuniary difficulties, which continued till 1704 the year of the battle of Blenheim. Immediately after the battle of Blenheim, he was one day surprised in his garret up three pairs of stairs, by H. Boyle, afterwards Lord Clarendon, sent to him by the Lord Treasurer Godolphin, who was in quest of a man to celebrate the great victory of the Captain-general in fitting terms. Addison readily undertook the work and produced "The Campaign" for which he was immediately rewarded with a commissionership worth two hundred pounds a year.

In 1705 when the Whig were again gaining power, we find Addison, undersecretary of State. In 1708 he sat in the house of Commons for Malmesbury. At the close of 1708 Wharton was the Lord Lieutenant of Ireland and Addison went as his secretary. It is during his stay in Ireland, he first began to contribute to the Tatler, started by his friend Steele.

In 1710 after the trial of Sacheverell, the tide of favour ran violently with the High Church party and Addison was thrown out of office. He had resigned his fellowship too and was thus

placed under difficulties. But he bore these reverses with smiling resignation. Personally, however, he had won the regards and good will of Whigs and Tories alike by the spotless integrity of his character, by his exquisite appreciation of what is becoming and his rigid adherence to decorum, good taste, good sense and humanity.

On the second of January 1711 appeared the last number of the *Tatler* and in March began the *Spectator*, which continued to appear till the close of 1712. After this appeared Cato applauded most heartily by Whigs and Tories alike. About this time Addison came into contact with Pope, who was a young writer was a candidate for his favour. They began with civilities and kind offices to each other but became estranged afterwards, chiefly through Pope's malignity and evilness of heart.

With the accession of George I. a new ministry was formed and Sunderland being the Lord Lieutenant of Ireland, Addison was again appointed secretary. In 1715, he quitted his secretaryship for a seat at the Board of Trade. In the same year was published the *Comedy of the Drummer*.

In 1716 Addison married to the Countess dowager of Warwick. Not long after his marriage, he reached the height of civil greatness. He was appointed Secretary of State. It is certain that the seals were pressed upon him. In a short time after he entered the Cabinet, his health failed him. In less than a year his bad health forced him to resign his post and he retired with a person of fifteen hundred pounds a year. His malady ended in dropsy. He bore up heroically and died on the 17th June 1719, a calm and almost cheerful death, perfectly in keeping with the simple, cheerful Christian character of his whole life. He was buried in the Westminster Abbey.

He has been described as an unsullied statesman, an accomplished scholar, master of pure English eloquence and a consummate painter of life and manners : a great satirist who knew how to use ridicule without abusing it ; who without inflicting a wound effected a great social reform and who reconciled wit and virtue after a long and disastrous separation, during which wit had been led astray, by profligacy and virtue by fanaticism.

With no high birth, with little means and without oratorical talents, that Addison rose to posts that the highest in the land would deem it an honour to fill, is ascribed to two things. In the peculiar circumstances of those times, the orators in the House of Commons spoke only to the few. The listeners alone were in-

fluenced by them. But the great mass of people outside were reached by the press, hence literary talents were of greater value to a public man than oratorical ones. To the influence which Addison derived from his literary powers was added all the influence which arises from character. Strictly faithful to his early opinions and to his early friends; his integrity unstained; never in the utmost heat of controversy carried beyond the bounds of truth, humanity, social decorum and delicacy. Faction itself could find no calumny against Addison. He was one of the most popular men of his time. Those who heard him, declare that his conversation even superior to his writings.

Of Addison's works besides his earlier pieces Latin and English are the following mentioned in their Chronological order.

His treatise on Medals, written when he was travelling over Germany and Switzerland. It exhibits Addison's grace of style abounds with questions from the poets, but is of no historical value.

The Campaign, written after the battle of Blenheim, which secured him his commissionership at a time when he was hard pressed for money; ranks in the present day as a poor second-rate performance, if indeed even so high. But it was received then with great favour. It shows Addison's good sense and taste being free from overdrawn accounts of personal prowess and individual heroic feats deciding the day, characteristic of similar performances of those times. Instead are extolled qualities, which really made Marlborough great such as energy, sagacity, military science.

Soon after the Campaign appeared *Narratives of Italy*. Like all Addison's other performances, this was noticeable for grace of movement and his delicate humour. It is replete with choice and apposite quotations from the ancient Latin poets. As its blemishes it has been pointed out that there are no allusions to the ancient historians and orators, nor are there any allusions to the contemporary literature.

Travels were followed by the lively opera of *Rosamond*. It did not succeed on the stage on account of its being ill set to music. In print it was a complete success. Later on it succeeded on the stage also when reset to music.

It was when in Ireland in 1708 that he first undertook the work which secured him his high and permanent position among the English writers. Steele, who had been appointed gazetteer and thus had access to foreign intelligence before any body else, had conceived the idea of starting a paper, which was to be printed on

Tuesdays, Thursdays and Saturdays, the days the men left for the country and was to contain foreign news, literary gossip of Will's and of the Grecian and the fashionable topics of the day. Thus the *Tatler* was started. Addison joined his friend and contributed to the paper. He was the possessor of a vast mine rich with a hundred ores and paper after paper flowed out. In wit, in ingenious illustrations and happy analogies, the papers were unequalled. The numerous fictions, generally original often wild and grotesque but always singularly graceful and happy, which are found in his essays fully entitle him to the rank of a great poet a rank to which his metrical compositions give him no claim. As an observer of life, of manners, of all the shades of human character, he stands in the first class. He could describe virtues, vices, habits and whims. He could do something better. He could call human beings into existence, and make them exhibit themselves. His humour, his sense of the ludicrous, his power of awakening that sense in others, his power of drawing mirth from incidents which occur every day from little peculiarities of temper and manners such as may be found in every man, are indescribable. We feel the charm, we give ourselves to it but we strive in vain to analyse it. It is something peculiarly his own. While exciting laughter, Addison is always a gentleman, in whom the quickest sense of the ludicrous is constantly tempered with good nature and good breeding. Of Addison's humour it is noticeable that it has never been successfully imitated, though his style has been.

Of the services which his essays rendered to morality, it is difficult too speak to highly. So effectively, indeed, did he retort on vice the mockery which had recently been directed against virtue that since his time, the open violation of decency has always been considered among us, as the mark of a fool. His idea was to popularise knowledge. "It was said of Socrates" he tells us "that he brought philosophy down from heaven to inhabit among men and I shall be ambitious to have it said of me that I have brought philosophy out of closets and libraries, schools and colleges, to dwell in clubs and assemblies at tea-tables and in coffee-houses." Brilliant conversationalist as he was with a conversationalist's ease he talks on a wide range of subjects and the production in his master-hand turns out literature and of a quality which has not been equalled in his line.

On the second of January 1711 appeared the last *Tatler* and in the March following came out incomparable series of papers

containing the observations of the Spectator. The plan of the Spectator is original and happy. Each essay may be read with pleasure separately, yet the five or six hundred make a whole having the interest of a novel. As it is entitled Addison to be reckoned the forerunner of English novelists. About three sevenths of the Spectator; are his. His best essays approach absolute perfection, nor is their excellence more wonderful than their variety.

The least valuable of Addison's contributions to the Spectator are, in the judgement of our age, his critical papers. Though they undoubtedly seem shallow and of no great value, viewed in the light of the present day, in those days they were creditable to him. The criticism of old ballads such as the Chevy Chase, show in him a critical faculty in advance of his age. In 1712, the Spectator disappeared, to reappear in 1714, now conducted by Addison alone and containing nothing but the choicest essay both serious and playful, in the English language.

In the meantime came out Addison's drama *Cato* a work conceived and partially executed when he was travelling in Italy. *Cato* is not a first class performance nor anywhere near it. It contains however excellent dialogue and declamation. *Cato* did as much as the *Tatlers*, *Spectators* and *Freeholders* to raise his fame.

The next publication after the eighth volume of the Spectator in 1714 was that of the *Comedy of the Drummer* in 1715. It was coldly received when the author's name was not known, but warmly applauded, when again performed after his death, being known to be his.

Towards the close of 1715 Addison published the first number of a paper called the *Freeholder* which among his political works ranks highest.

Some political party writings of which the *Old Whig* is one, were the last of the works of Addison.

Model Questions with Answers.

Q. 1. Write a short sketch of Addison's political career.

A. See the Introduction. A skeleton would be as follows:—Whig in principle from the beginning to the end. First recommended for government service by Montague and Somers. Fall of Montague and Somers. In favour alike with Whigs and Tories, rewarded by a Tory administration with a commissionership. In 1705 when there was a Coalition between Whigs and Tories, Somers and Halifax. (Formerly Charles

Montague) being in the council, appointed, undersecretary of State; though under a Tory secretary. In 1708 secretary to the Lord Lieutenant of Ireland (Wharton). In 1710, when the Queen could show unrestrained, her aversion to the Whigs, the Tories called to office and Addison's loss of appointment. Upon the death of Queen Anne, appointed secretary to the Lords Justices who directed affairs till the arrival of the king. Second time, appointed Chief Secretary for Ireland to the Lord Lieutenant of Ireland (Sunderland). In 1715 left the secretaryship for a seat in the Board of Trade. In the spring of 1717 when Sunderland constructed the ministry, appointed Secretary of State. Defence of the Whigs under in the Freeholder and in the Old Whig, the last against his friend Steele &c. &c.

This skeleton must be filled up to form an answer to the question.

Q. 2. What was the condition of literature at the death of Charles II?

A. The literature of the Restoration, was most grossly immoral. Virtue was not only laughed at, but vice was held a necessary adjunct of the fine gentleman. In the dramas virtuous parents and husbands were introduced only that the fine gentleman may dishonour their daughters and wives. Puritanism had exerted an abnormal pressure upon men. Pleasure had been accounted almost as sin. Men, were forced by threats and promises of rewards to show a virtuous exterior. Thus many hypocrites had been bred. With the introduction of the dissolute court of Charles II, the too austere restraints being removed the people broke out violently into a freedom and license, gross, brutal, inhuman, loathsome, sickening. The hypocrites bred by the unnatural restraint imposed by the Puritans, showed their true colours. Men with religious exteriors proved rascals and the popular inference was that only rascals appear religious. As in the manners of the time so in the literature, profaneness and licentiousness ran riot. Authors like Addison and Steele, preceded by Jeremy Collier, brought back decency to the stage and to literature.

Q. 3. Give the names of some of the earliest newspapers and state the causes which checked their development.

A. The general reason why newspapers did not flourish that the press was not free.

After the abolition of the Court of Star Chamber public opinion had begun to be expressed through the mediums of newspapers. But in 1647 it was made illegal to publish a newspaper without

licence. In 1663 the government published a paper *The Public Intelligence*.

In 1665 appeared the *Oxford Gazette* under government management.

The Restraint upon the newspaper disappeared with the Revolution and in 1702 appeared the first daily paper *The Daily Courant*.

The "half a dozen" newspapers referred to in "The Newspaper" were,

The Observer ; The Review ; The Flying Post ; The Post boy ; The London Gazette ; The English Post and the Daily Courant.

The paper Daily Courant was the size of half a sheet of foolscap and printed on one side. There was very little to interest in most of the papers and there was no attempt at forming a public opinion. Defoe's "Review" was in a slight measure an exception to the rule. He had tried to make his paper interesting by introducing "Divinity, morals, war, language, love and marriage." This was a precursor of Tatler.

Q. 4. Describe the aims of the Tatler. To what extent were those aims fulfilled ? What are the causes of its success.

A. The aim of the Tatler in Steele's own words had been "to recommend truth, innocence, honour and virtue as the chief ornaments of life." and hence also to cry down everything that would militate against truth, innocence, honour and virtue. It was to contain fashionable gossip, compliments to toasts as well as foreign intelligence and reports the club of wits and men of learning. The aim was to popularise knowledge and to do it in an attractive form.

Of the service done by newspaper to morality, "it is difficult to speak too highly" says Lord Macaulay. Properly speaking no wholesale radical social reform can be claimed as the fruits of these papers but at the same time it is certain that it taught a large majority of men and women to recognise the fact that they wasted a large portion of their lives in trifling. It taught them to look with contempt upon the trivialities of contending for fashions and opinions when no work was done and there was so much to do in for each man, upon this world.

The success of the Tatler was immense. The success may be ascribed to the charming ease of the papers. Philosophy, without its lofty garb, appeared in the drawing room and at the tea-table, easy, smiling, without any stiffness or formality ; discours-

ed in almost musical language upon all manner of subjects and discoursed without any ostentation. Seasoned its discourses on higher subjects, with pleasant sallies, keen wit and good natured humour, so that every body was deceived into instruction and philosophy was welcomed at every drawing-room and at every tea-table. The Tatler appealed to the home circle, pleased the master with Tom Folio, the mistress with the trial of the Petticoat and both by Sir Roger, whose butler could be mistaken for a privy councillor and his brother.

Q. 5. What was the plan of the Spectator. Show the utility of such a plan.

A. "The spectator is a gentleman, who after passing a studious youth at the university, has travelled over classic ground and has bestowed much attention on curious points of antiquity. He has on his return fixed his residence in London and has observed all the forms of life which are to be found in that city," wits, philosophers, parsons, politicians and merchants. The observations and speculations of this gentleman are given to the public. He belongs to a club and some of the members are sketched and accounts of them are given. "They can hardly be said to form a plot; yet they are related with such truth, such grace, such wit, such humour, such pathos, such knowledge of the human heart, such knowledge of the ways of the world that they charm us on the hundredth perusal" and form "a whole that has the interest of a novel."

The want of a regular poet allows scope for a wide range of subjects and that admirable variety which is one of the attractive features of the work and of which Macaulay says,—“His invention never seems to flag; nor is he under the necessity of repeating himself or of wearing out a subject. There are no dregs in his wine. He regales as after the fashion of that prodigal nabob who held that there was only one good glass in a bottle. As soon as we have tasted the first sparkling foam of a jest, it is withdrawn and a fresh draught of nectar is at our lips. On Monday we have an allegory.....; on the Tuesday an Eastern apologue as richly coloured as the Tales of Scherezade (in the Arabian nights); on the Wednesday a character.....; on the Thursday a scene from common life equal to the best chapters in the Vicar of Wakefield, on the Friday some sly Horatian pleasantry on fashionable follies, on hoops, patches or puppet-shows, and on Saturday a religious meditation.”

Q. 6. Upon what material was the Character of Sir Roger

De Coverly founded? Give your own opinion of Sir Roger.

A. The sketches being so life like, people were under the impression that it was sketched from life. Most probably it is merely a fictitious character, though some say that Sir John Pakinston of Worcestershire was the model.

Sketch him in your own words.

Q. 7. What do you know of the character and position of the clergy under the later Stuarts?

A. In the rank of a chaplain was that of almost a menial. The grand person who maintained required his services at the table daily, to say grace, but the chaplain was not to eat with him. A Tatler contains a letter from a chaplain to the following effect. "For not offering to rise at the second course, I found my patron and his lady very sullen and out of humour and as I still continued to sit out the last course, I was informed by the butler that his Lordship had no further occasion for my service." For a similar letter see also Guardian, No. 163.

Sir Roger treats his chaplain like a brother, but a merit is made of that fact. Sir Roger's chaplain had to read out sermons from other books. This would be considered an insult by a chaplain of the present day but in those days the chaplains submitted very docilely to the wishes of my Lord.

Q. 8. What class is represented by Will Wimble?

A. See notes.

Q. 9. What were the chief amusements of Townsfolk in Addison's day?

A. In the morning many ladies and gentlemen attended the rehearsal of an opera, oftener however the lady or the gentleman woke up at twelve. Belinda's opening first opening her eyes on a billet down, gives us an admirable representative picture. Before dinner which was between two and five, the fashionable lady generally made a rush through the town, looking in into Toy-shops which sold Japanese monsters, Indian Curios, fans, gloves and perfumes, killing time and indulging in a little tittle tattle with acquaintances, similiary engaged. A short turn in the Mall in St. James's Park gave a complexion and an appetite for dinner.

After dinner began the fashionable evening. The Mall in St. James's Park in fine weather, were crowded with mashed loungers and a freedom of intercourse prevailed affording boundless opportunities of smart sallies, intrigues and licentiousness. Then

there was the theatre and the opera. And last of all the "mid-night masks" orgies where gambling and licentiousness were the chief features. From this the beau or the belle went home in the small hours in the morning to awake the next day to usual rounds of Play-house, puppet-shows, opera, masks, lounge in the Mall &c. &c.

Q. 10. Should women be politicians? Give Addison's opinion. Was he quite consistent on the subject?

A. "The family is the proper place for private women to shine in." Addison disliked party feelings and disliked the idea of women sharing party feelings. Party feelings he said harden people, to share the intemperate zeal of parties and to follow them in their heat and violence, destroyed the innocence of people. Women should keep away from it.

Addison was not quite consistent on this point as in the *Freeholder*, he was glad that "the fairest daughters of Great Britain, no longer confine their cares to domestic life but show themselves good stateswomen as well as good housewives."

Q. 11. Sketch one of the cases tried before the *Tatler's* court and point out any features of Addison's humour that are illustrated by it.

A. Sketch any. "Irony is the essence of Addison's humour." Expand the thought and illustrate.

Q. 12. What do you understand by Party patches?

A. Refer to the notes.

Q. 13. What is a pedant? Give also Addison's definition, and some of his illustrations.

A. A pedant is a pretender to superior knowledge. One who with scanty learning makes a great display of it. Addison however defines it as follows:—

"A man who has been brought up among books and is able to talk of nothing is a very indifferent companion and what we call a pedant. But he thinks we should enlarge the title and give it (to) everyone that does not know how to think out of his profession and particular way of life." "What is a greater pedant" says he "than a mere man of the town?" In another place he says "I might here mention the military pedant, who always talks in a camp..." There is the state pedant. Of all species of pedants there is the most insupportable "book pedant." For illustrations mention the military man smelling of gun powder, Tom Folio who finds only two faults in Virgil, one a comma in the wrong place and a semicolon upside down.

✓ Q. 14. Mention any absurdities, you know of in connection with Theatrical representations in Addison's days. How does Addison deal with them?

A. Among the absurdities mention "Stage lions", "Stage-thunders." The practice of walking through the whole length of the stage and going behind the scenes, one to murder and the other to be murdered, complaisantly, in order not to violate propriety by exhibiting a murder. The practice of using Italian and English in operas, the hero speaking in one and the heroine in the other, the lover making love in Italian and the mistress responding in English. Addison treats them with irony. One of his favourite methods was, if a dunce or a fool was not mended by the first touch of warning, to "assent with a civil leer" and draw him out thus making him involve himself deeper and deeper in absurdities, which drew ridicule from every body. In the case of evil practices, he pursued a similar method—with a serious gravity he drew an elaborate and graphic picture of it taking care to draw the absurdities in colours and yet not violate a sense of fitness.

For a full answer, the meanings implied by the terms, "Stage-lion" &c., must be expanded.

Q. 15. Give a summary of :—(a) The love of Hilpa and Shalum. (b) The letter on Street cries. (c) The Political Upholsterer. (d) The Vision of Mirza.

A. Refer to the notes. Read the book again in the light of the Introduction furnished. Note also the connection with other pieces. Write out the summaries for yourself.

✓ Q. 16. What was the aim of the Essay on Public Credit.

A. A political one. It showed how Public credit had been affected by the different phases of the recent revolution. The face of the virgin blanches, no energy or strength is left to her at the sight of the Pretender (the youth of twenty two carrying a sword and sponge) who wanted to wipe away (hence the sponge) the national debt. She revives most wonderfully at the appearance of liberty, religion, moderation and George I. (?)

Q. 17. Give a few characteristic examples to illustrate the nature of Addison's humour.

Q. 18. Describe the jury in the Court of Honour. Discuss the question of their capability to decide the cases brought before them.

Q. 19. Describe two of the cases tried in the Court of Honour, pointing out the particular humour of each.

A. Answer with the helps of the notes.

Q. 20. Who were the Tory Foxhunters and what were their views?

A. The Tory foxhunters were the landed gentry of the country, ignorant and prejudiced and most bitter opponents of the Hanoverian succession. They were all for established practices without knowing what they were and against all innovations without caring what they may be. Read out all the papers about them and verify the above. Read the pieces again in the light of this.

Q. 21. Show how a fashionable lady spent her time. What was done by Addison and Steele to alter this state of things.

A. See Collier's History of England—the bigger book on the "London life." See the answer to question 9. Read Pope's Rape of the Lock, which presents an admirable picture of the finnikin manner, the trifling, the indolence, the wit of the gallants and ladies. Belinda is a typo. Refer also to the paper called "A lady's diary."

Q. 22. Mention any fashions which Addison tried to alter. How far was he successful?

A. The enormities of hoods, petticoats, patches and hoods died out as much through the recognition of their absurdities as through the ridicule of the Tatlers and the Spectators.

Q. 23. Sketch the career and character of Honeycomb. What class does he represent?

A. See notes.

Q. 24. What were Addison's opinions on critics and on what were they founded?

A. Critics seemed to fall foul of a play not because it was badly written but because it took. Read Sir Timothy Tittle.

Q. 25. Sketch the story of Frozen words. What was the origin.

A. The origin was the travels of Sir I. Mandeville in the earlier part of the 14th century. The story is a pure fiction. See notes for a summary.

Q. 26. Give Addison's views concerning, (a) Witches. (b) Omens. (c) Grinning matches. (d) French fashions. (e) Italian operas.

A. See notes.

Q. 27. What do you know of, (a) Baker's chronicle. (b) The Kit-Cat Club. (c) Will's coffee-house. (d) Dyer's letter. (e) Sir Andrew Freeport. (f) Charles Lillie. (g) Addison's widow?

A. (a) A book published by Sir Richard Baker under the title "A chronicle of the kings of England from the time of the

Romans' government unto the death of King James." (b) A restaurant named after master Christopher Kat, who was the caterer. It was the resort of the most accomplished Whigs of the day. Addison was introduced to it immediately after his return from the continent. (c) The coffee-house whence the Tatlers were said to issue out. It was frequented by Dryden. (d) A paper published by Dyer, a jacobite printer. Dyer was in high favour with the Tory foxhunters and looked upon by them as a great statesman. He was in trouble for misrepresenting matters of the house. (e) See notes. A merchant of great knowledge of all parts of the world. See Spectator no. 2. (f) Was one of the agents for selling the Tatler and the Spectator. See notes. (g) The widow (the Chloe of Holland house) is perhaps the countess Dowager of Warwick, who kept Addison at a distance for a long time, subsequent to capitulate.

Q. 28. Sketch the following character. (a) Tom Folio. (b) Ned Softly.

Q. 29. Give a number of the words used by Addison, in a sense different from that of the present day.

A. Find out the meanings from the notes:—(v) Discovered. (ix) Impertinence; (v) Secretly placed. (ii) Affected. (iv) Consort (for consort). (i) Accident. (iii) Casualty. (vi) Engine. (vii) Habit. (viii) Humanity. (xiv) Proper. (xi) Officious. (x) Obnoxious. (xii) Polite. (xiii) Presently.

30. Explain the terms and phrases. (1) Rout. (2) Puppet show. (3) Bullies (4) Mahocks. (5) Widow Trueley's waters. (6) The Evil. (7) Dead in reason. (8) Megrim. (9) Toasts. (10) Mouth of the Sheet. (11) Grand monarch. (12) Virtuoso (13) Plum. (14) Stole the wall of him. (15) The Mews. (16) Tipped me the wink. (17) The golden apple. (18) Olympic games. (19) Prebendary. (20) Tongue warrior. (21) Trepan. (22) Unities. (23) Will's. (24) Oaken plants. (25) Mainprize.

A. See notes.

Country dance—derived from *contra-danse*; a dance in which the partners stand opposite to each other. It is only a fancy of Steele's to connect the Coverley dance with Sir Roger. An account of Calverly family, of Yorkshire, dated 1717, still in existence, states that the tune of "Roger of Calverly" was named after Sir Roger of Calverly who lived in the reign of Richard I. *Soho square*—was, at the time of Addison's, a new and fashion-

able quarter of the town. It was built in 1681. *Lord Rochester*—the most dissolute man of the dissolute court of Charles II. He died very young through drunkenness. 1647-1680. *Sir George Etherage*—named also "Gentle George" and "Easy Etherage" a wit and a friend of the wits of the Restoration. He was an intimate friend of Rochester. *Quorum*—here it means a bench of magistrates. It is a general rule with committees that no business can be transacted unless a fixed number of the members be present. Such a number is called a *quorum*. *L. qui*=who. *lit.* of whom. *Game Act*—The first was passed in 1496. The second in the reign of William III. which forbade hunting &c. A third act in Anne's reign (1707) imposed a penalty on any inn-keeper, carrier, chapman or juggler for having game in his custody or possession. Here Addison refers to the Act of Charles II. (1682-3), in which landowners worth less than £100 a year were forbidden to keep guns, bows, grounds &c. 6. *St. Asaph*—prob. the late bishop, Dr. William Beveridge (1637-1708), who published just before his death one hundred and fifty sermons. *Dr. South*—a Highchurch man, zealous for Passive obedience, and against toleration noted for his wit and racy style. *Tillotson*—John Tillotson, Archbishop of Canterbury. He succeeded Sancroft as Primate on the accession of William and Mary. His Sermons were very popular in their time and were distinguished by ease and conversational familiarity of language. 1634-1694. *Saunderson*—Bishop of Lincoln, 1660-1662. *Barron*—Isaac Borrow, a mathematician and theologian, master of Trinity College, Cambridge. He was a man of almost universal knowledge. His sermons are among the finest examples of English prose. *Calamy*—Edmund, a nonconformist minister, ejected from his living under the act of Uniformity (1662). Page 10. *Failed*—tired it out and render it helplessly playing with it. *Quail-pipe*—a pipe, *i. e.*, a kind of small whistle, which is used by the fowlers to attract the quails (a kind of game birds, resembling partridges, but smaller). 11. *Like gentleman*—*i. e.*, still keeping their position as gentlemen. 14. *Clerk's place*—*i. e.*, his salary. The duties of the clerk were to lead the responses, to say aloud "Amen" at the end of each prayer, to give out the hymns, and generally to attend on the minister. 17. *Ottway*—a dramatic poet and a writer of tragedies; author of *The Orphan* (from which these lines are taken), *The Venice preserved*. His tragedies were of a high degree of excellence, but he was not supported by patrons, and died of starvation. 20, l. 20. The Assizes are the highest of the local

courts of justice, held in each country twice a year, by judges going on Circuit. *Rid*—old past tence, for *rods*. 22. *To give...eye*—To impress me with a sense of his importance; to make himself look impertinent in my eye. 30. *Grays Inn*—or Grays Inn Gardens, one of the Inns of Court, or legal institution, partly Colleges for law students, partly lodgings for the same. These gardens were a favourite fashionable promenade and summer evening in Addison's days. *Prince Eugene*—of Savay; 1663-1737. See later on. *Scanderbeg*—Turkish name for an Albanian chief, George Castriota, who seized the throne of Albania from the Turks. 32. *Keeps open house*—Entertains with food and drink all who came. *Mince-pie*—a pie made with minced-meat, currants, apples &c. *Hogs puddings*—large sausage shaped bags of minced pork. 33. *The late act*—The Occasional Conformity Bill. *Pope's Procession*—A procession by torch light, in which the effigies at the Pope, nuns, Cardinals &c., were carried through streets, to be afterwards burned. 34. *Squires*—a coffee-house close to Gray's Inn. 35. *Ingenius fancies*—powerful and valuable thoughts. 36. *Staid*—Stayed. *Sickness at Dantzic*—In 1709 a plague swept away almost one half of the population chiefly of poor class. *Hackney*—a horse let out on hire. 37. *Richard Bushby*—Master of Westminster school. *Cecil*—Lord Burleigh of Elizabeth's reign. 39. *Interpreter*—the guide.

FINIS.

PRINTED BY B. P. M. AT THE B. P. M'S PRESS,
22/2, Jhamapooker Lane, Calcutta.

